U&lc.

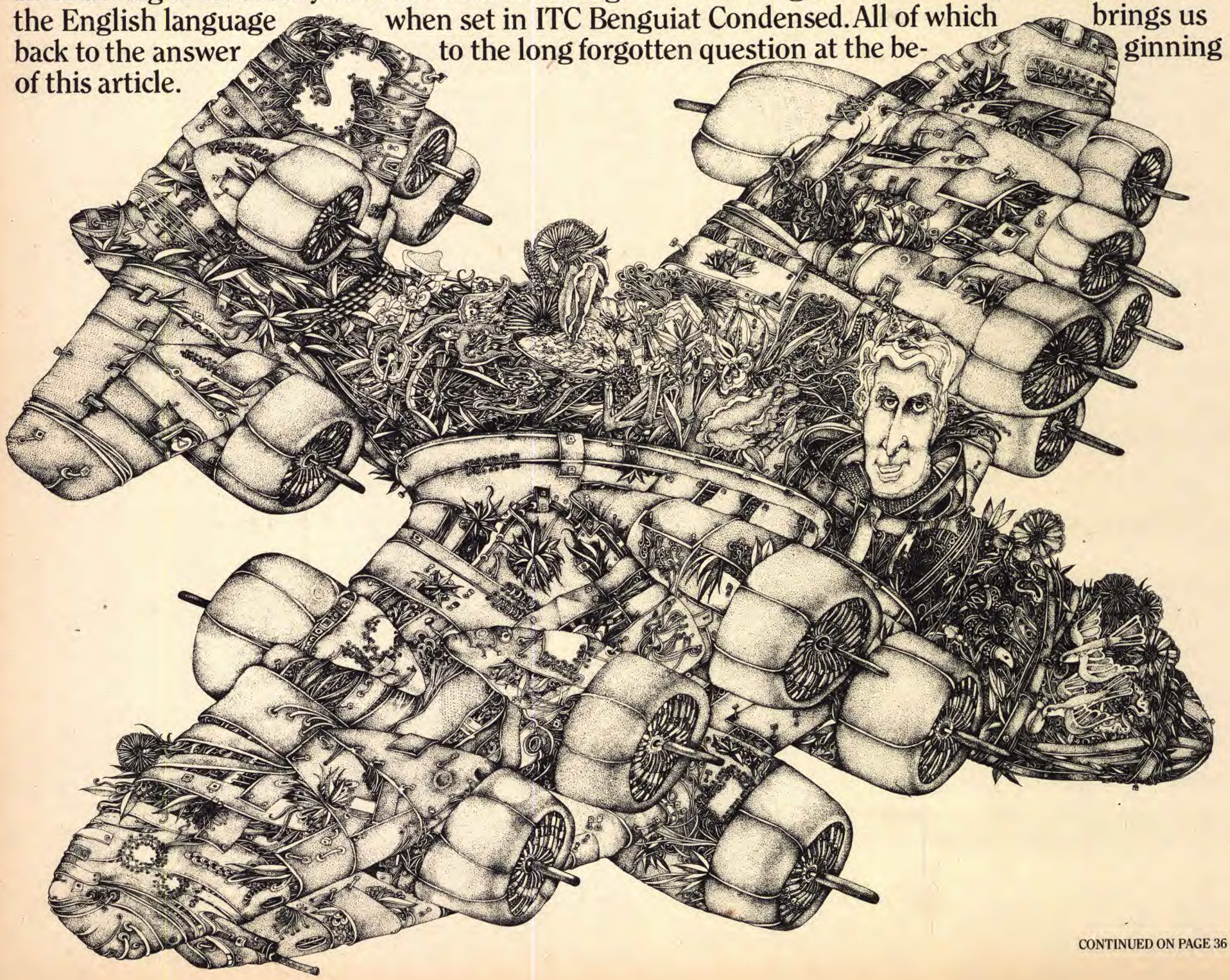
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

UPPER AND LOWER CASE THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION. VOLUME SIX, NUMBER ONE, MAR. 1979

Jim Spanfeller's Fantastic Airplane

What has a fabulous drawing of a fabulous airplane got to do with the state of the typographic arts? The answer is fairly simple. In recent issues of U&lc we have attempted to create exciting formats, reproduced in color, to display as effectively as we know how, our latest featured typefaces. The devices we have employed stray considerably from the purely typographic. In one case we resurrected some old posters to show how they could look—and possibly be improved—with the use of contemporary ITC typefaces. Our issue on ITC Cheltenham included significant commentary on typography by famous literary figures. Our attempt there was to indicate that some very important people, not associated with letterforms, had written astutely on the subject. At the same time we tried to show that good writing and good typography are highly synergistic. Our last issue, featuring the ITC Benguiat Condensed series, sent us scurrying through every page of an unabridged dictionary to select what we thought were the eight most exciting looking words in the English language when set in ITC Benguiat Condensed. All of which brings us back to the answer to the long forgotten question at the beginning of this article.



CONTINUED ON PAGE 36

U&lc.

VOLUME SIX, NUMBER ONE, MARCH, 1979

HERB LUBALIN, EDITORIAL & DESIGN DIRECTOR
AARON BURNS, EDITORIAL DIRECTOR
EDWARD RONDTHALER, EDITORIAL DIRECTOR
JACK ANSON FINKE, ASSOCIATE EDITOR
MICHAEL ARON, JASON CALFO, HAU-CHEE CHUNG, CLAUDIA CLAY,
TONY DiSPIGNA, LYDIA GERSHEY, SHARON GRESH, LESLIE MORRIS,
JULIO VEGA, JUREK WAJDOWICZ, ART & PRODUCTION EDITORS
JOHN PRENTKI, BUSINESS AND ADVERTISING MANAGER
EDWARD GOTTSCHALL, EDITORIAL ADVERTISING COORDINATOR

© INTERNATIONAL TYPEFACE CORPORATION 1979
PUBLISHED FOUR TIMES A YEAR
IN MARCH, JUNE, SEPTEMBER AND DECEMBER
BY INTERNATIONAL TYPEFACE CORPORATION
216 EAST 45TH STREET, NEW YORK, N.Y. 10017
A JOINTLY OWNED SUBSIDIARY OF
PHOTO-LETTERING, INC. AND LUBALIN, BURNS & CO. INC.
CONTROLLED CIRCULATION POSTAGE PAID AT NEW YORK,
N.Y. AND AT FARMINGDALE, N.Y. USTS PUBL. 073430
PUBLISHED IN U.S.A.

ITC OFFICERS:
EDWARD RONDTHALER, CHAIRMAN
AARON BURNS, PRESIDENT
HERB LUBALIN, EXECUTIVE VICE PRESIDENT
JOHN PRENTKI, VICE PRESIDENT, GENERAL MANAGER
BOB FARBER, SENIOR VICE PRESIDENT
ED BENGUIAT, VICE PRESIDENT
STEPHEN KOPEC, VICE PRESIDENT

U.S. SINGLE COPIES $1.50
ELSEWHERE, SINGLE COPIES $2.50
TO QUALIFY FOR FREE SUBSCRIPTION, COMPLETE AND RETURN
THE SUBSCRIPTION FORM IN THIS ISSUE TO ITC OR WRITE TO
THE ITC EXECUTIVE OFFICE.

In this issue:

Put Your Best Face Forward
Your best ITC typeface, that is. This is an invitation to submit examples of your designs with ITC typefaces for possible showing in U&lc. To preview this new ITC feature, we're showing how some ITC designers use our typefaces. Pg. 2.

Alpha Series
This alphabet by Robert Sellner is 65 feet long and 30 inches high and is as beautiful and unusual as it is gigantic. Pg. 7.

So What Else Is New?
More of Lou Myers' wry graphic comments on the foibles and failures of people. Pg. 10.

Ms. Frances Jetter
Power is the word for the illustrations of Ms. Jetter. Such power is born in the artist's mind and spirit before it is expressed on paper. Pg. 12.

Encore Performance
There are a lot of clichés about beauty. It's all around us. It's in the eye of the beholder. Etc. But take a look at the pages from the calendar of the Society of Scribes and you'll think beauty is in ink and pen points and brushes. Pg. 14.

Something for Everybody
Our graphic and verbal potpourri of mind-boggling trivia offers you more gems on Pg. 18.

Jacks-in-the-Box
This crossword puzzle is Jack-happy. You'll fill in the blanks with words like hijack, jackeroo or jacksmelt. So try for the jackpot. Pg. 20.

Early Sheet Music
This selection of early American typographic sheet music covers from Carol Wald's collection brings the flavor of the 19th century art form to U&lc's readers. Pg. 22.

Something from Everybody
Instead of the usual collection of illustrated letters from readers, this installment presents twenty-three incredible, imaginative treatments of the Roman alphabet. Pg. 26.

What's New from ITC?
ITC Clearface is a full-family text/display adaptation of Morris Fuller Benton's 1907 display oriented classic. ITC offers it in four weights with italics as well as outline, contour and outline shadow display versions. Pg. 33.

Jim Spanfeller's Fantastic Airplane
This is an airplane in the spirit of Maeterlinck's bluebird. It is a tale about a universe-wide search for happiness. To help you enjoy Jim's story we've set it in the ITC Clearface family. Pg. 37.

What's the Racket About?
Artist Robert Kaufman has put on paper some of his observations about the tennis craze, the game that equates love with zero. Pg. 45.

FYTI
U&lc introduces a glossary of basic words one needs to know to understand the world of computerized typesetting. Pg. 71.

Put your best face forward

This is an invitation to submit some of the best typographic work you have done using **ITC typefaces.** Selected submissions will appear in U&lc and for exhibition in the new **ITC Center.**

This is **not** a contest. No entry fees. No medals. The reward? The satisfaction you may feel of showing your work in the ITC Center and to U&lc's 500,000 readers.

The ITC Center will be located at 2 Hammarskjold Plaza in New York City. It will be an educational center devoted to the interests of all people concerned with graphic communications.

The ITC Center will include a Gallery for exhibitions, as well as class/seminar facilities with scheduled programs for schools, students and professionals. It is in the ITC Gallery that ITC will be able to display many of the selected examples of work sent to us by readers of U&lc. Selections of many of the examples contained in these exhibitions will be featured from time to time in U&lc.

Complete information on the opening of the ITC Center and exhibit schedule and hours will appear in a future issue of U&lc.

To show you how this material will appear in U&lc we have asked some of the designers associated with ITC to put their best ITC faces forward on the next few pages. We hope you like this new U&lc visual idea exchange.

To put your best ITC face forward:

Choose work in which all typefaces are ITC designs. Designer modifications of ITC faces will be accepted. **Be selective.** Pick a few of your best pieces from time to time.

If you wish, accompany each with a brief statement of the message or graphic problem and the thinking behind your solution.

If the piece is too large to submit, a 35mm color slide or a 5 x 7 black-and-white glossy print will be accepted.

There are no fees and no deadlines.

Make copies of the following form and attach one securely to the back of each piece submitted, or key it to a slide or print.

U&lc, DEPT. BF
216 EAST 45TH STREET
NEW YORK, NY 10017

NAME _____ TITLE _____

COMPANY _____

ADDRESS (STREET, NUMBER) _____

CITY _____ STATE _____ ZIP _____

DESIGNER: _____ AGENCY: _____

CLIENT: _____

ITC TYPEFACES: _____

TITLE OF PIECE: _____ TYPOGRAPHER: _____

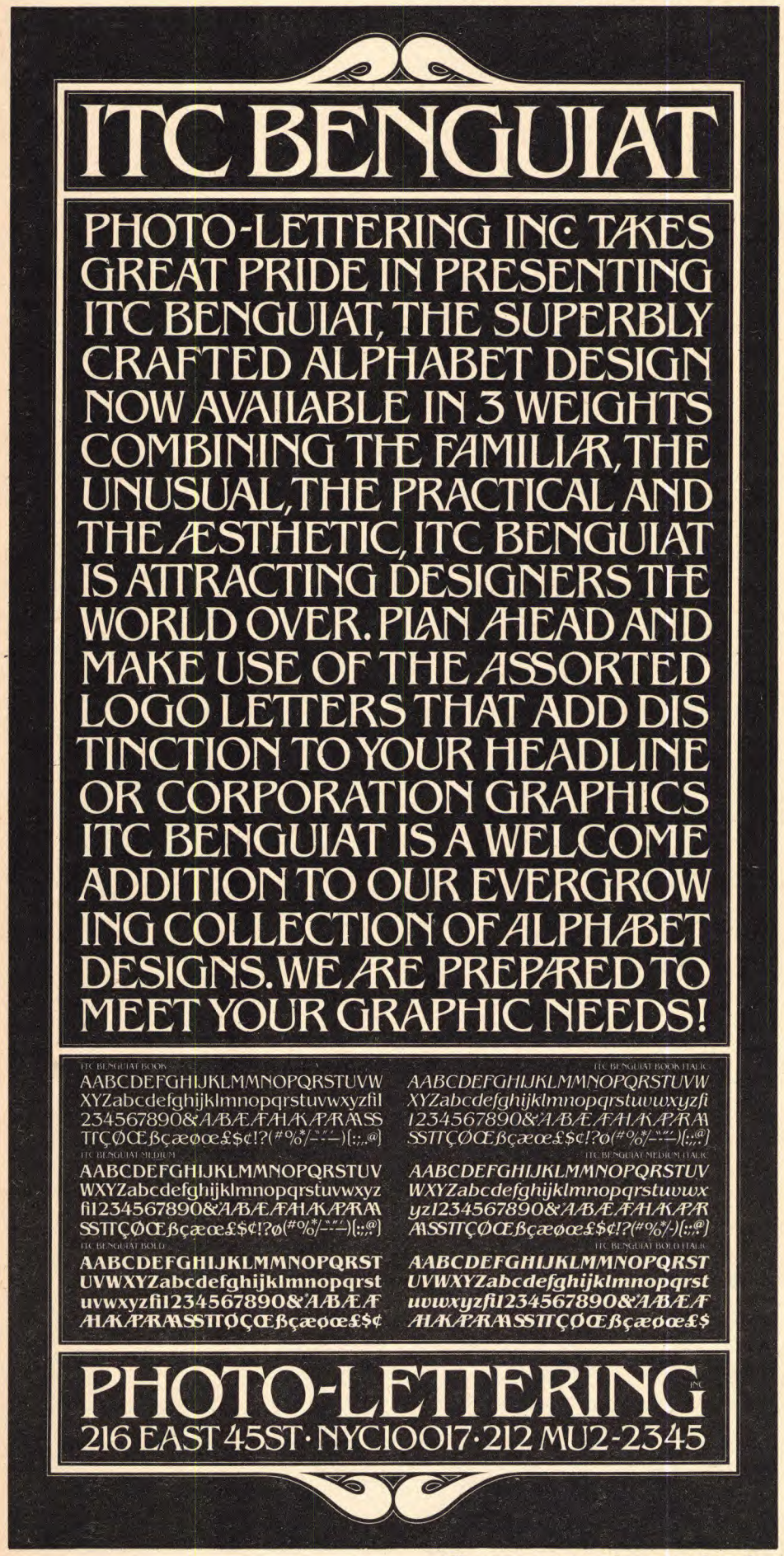
COMMENTS:

_____
SIGNATURE

You may use this piece in the articles showing best uses of ITC faces and you may include it in the ITC Center gallery, archives and traveling show program.

Ed Benguiat

These typographic designs were created by Ed Benguiat as promotional posters for Photo-Lettering Inc. of New York, featuring his two new typefaces, ITC Benguiat and ITC Benguiat Condensed.

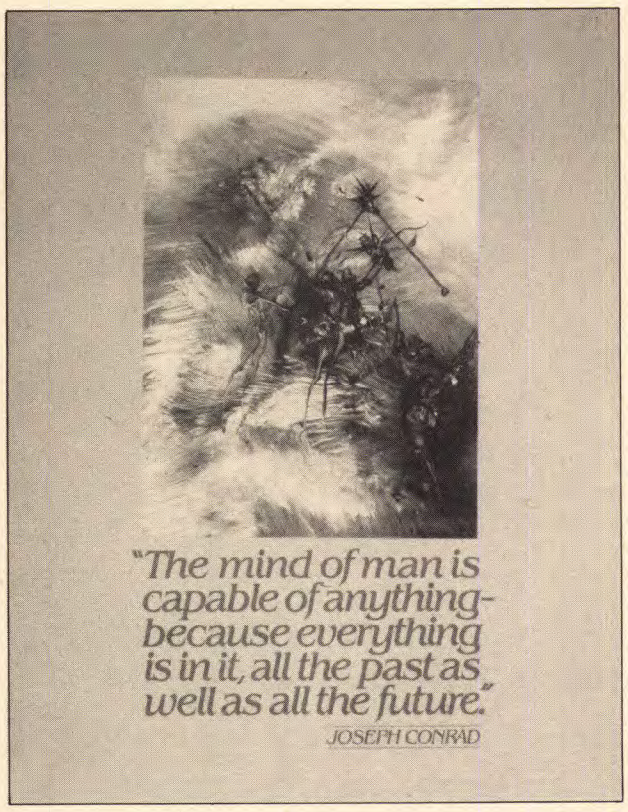


Show us a man who can take a bunch of caps, set them in a fairly narrow measure, flush them left and right, obtain remarkably good word and letter spacing and retain complete legibility, and we'll show you Oswald Cooper and/or Ed Benguiat. In this case, Ed's job wasn't that difficult. He has designed numerous ligatures into these faces that conserve space, where needed, and give the designer ample opportunity to kern letters.

THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER CONDENSED

Ernie Smith

Ernie Smith, a principal in Herb Lubalin Associates, created this typographically stunning annual report for Touche Ross & Co., using the many weights and styles available in the ITC Benguiat alphabets. He effectively shows, here, the classic yet contemporary qualities of this typeface and its applicability to long text pieces such as in annual reports and book design.



We are committed to making a positive contribution to our clients and to society through the excellence of the independent accounting, auditing, tax, and consulting services we provide. We seek to be a vital force, providing information for the evaluation and management of business, government, and social institutions. Working always with integrity, we seek to lead in the innovative expansion of the professional disciplines in which we serve.

We seek and support people of the highest personal qualities and with a diversity of talents and interests. We strive to provide an attractive environment, an opportunity for continuing personal development, and competitive economic rewards. We especially seek all who are interested in innovative services.

We strive to be a developing enterprise—to extend and expand our services—and yet to remain one cohesive firm, growing nationally and internationally as our members realize their potential.

With confident, conscientious leadership, and in full awareness of the high personal qualities and professional competence of our members, we reach out to realize an ever greater professional commitment. Among professionals we expect, therefore, to be both distinguishable and distinguished.

TOUCHE ROSS OBJECTIVES

20

REVIEW OF OPERATIONS U.S. FIRM

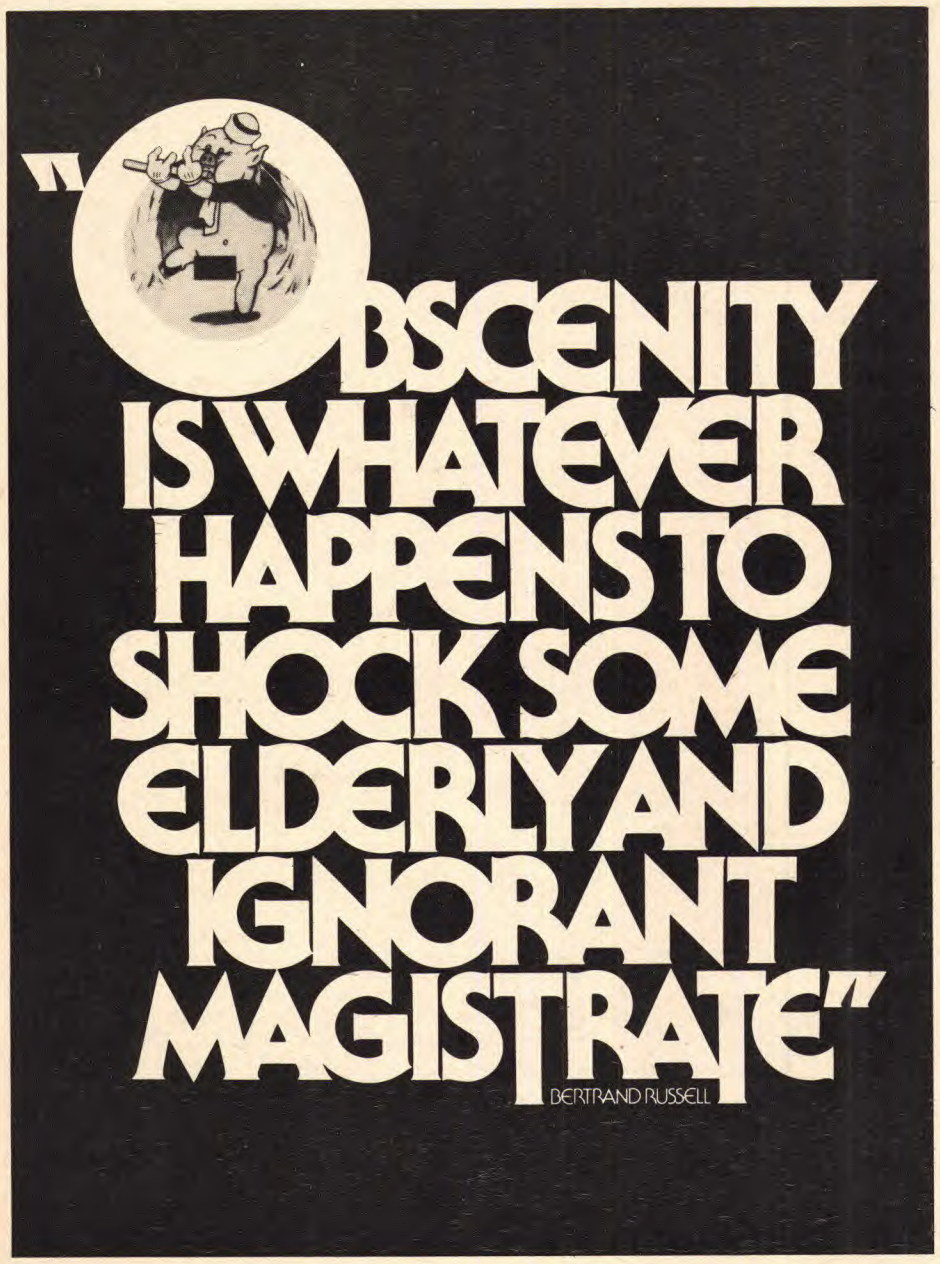
An Introductory Note
Traditionally, the accounting profession has been reluctant to publish financial data. Many in the profession were concerned that releasing full financial information would focus the public discussion on size rather than quality. Many felt that the firms themselves would devote inordinate attention to size. The growing and legitimate public interest in the affairs of the larger public accounting firms now outweighs any prior reluctance.

Touche Ross has resolved to proceed with care in publishing full financial information, and for the first time, *Progress and Perspectives*, a report directed to U.S. clients and friends, contains a full review of the operations of our firm in the United States, as well as pertinent worldwide information.

Many people know Touche Ross only as an institution. Our clients may know us only through the partners and staff they work with day by day. The financial review of our U.S. operations presents another side of the firm, leading to a deeper understanding of our substance and our stewardship.

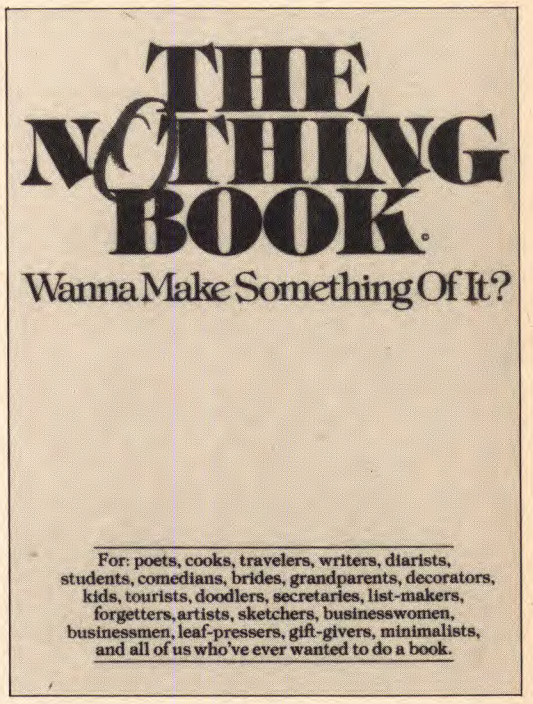
Financial Review—U. S. Operations
As we began our 1978 fiscal year, our merger with J.K. Lasser provided our partners and operating management with significant challenges. First, there was the initial period of integrating partners, staff, operating systems, and facilities which would divert significant management resources for three or four months. Second, understanding that our 1978 financial results would be an important factor in the overall success of the merger integration, we developed a very ambitious profit plan—a plan that would have been a

21



Alan Peckolick

Alan Peckolick, also one of the Herb Lubalin Associates, has established an affinity for ITC Serif Gothic which he uses as effectively as anyone in the business. Note the tightness of the type in his obscenity poster, which was done as a Herb Lubalin Associates promotion, and in his logotype for Phoenix House. To look good in display usage, we find, ITC Serif Gothic demands tightness. Also note the extension of the "T"s in "Magistrate" to emphasize the author's name. The Channel 2 logo was designed for Lou Dorfsman at CBS, while "The Nothing Book" set in ITC Tiffany was created for Crown Publishing.

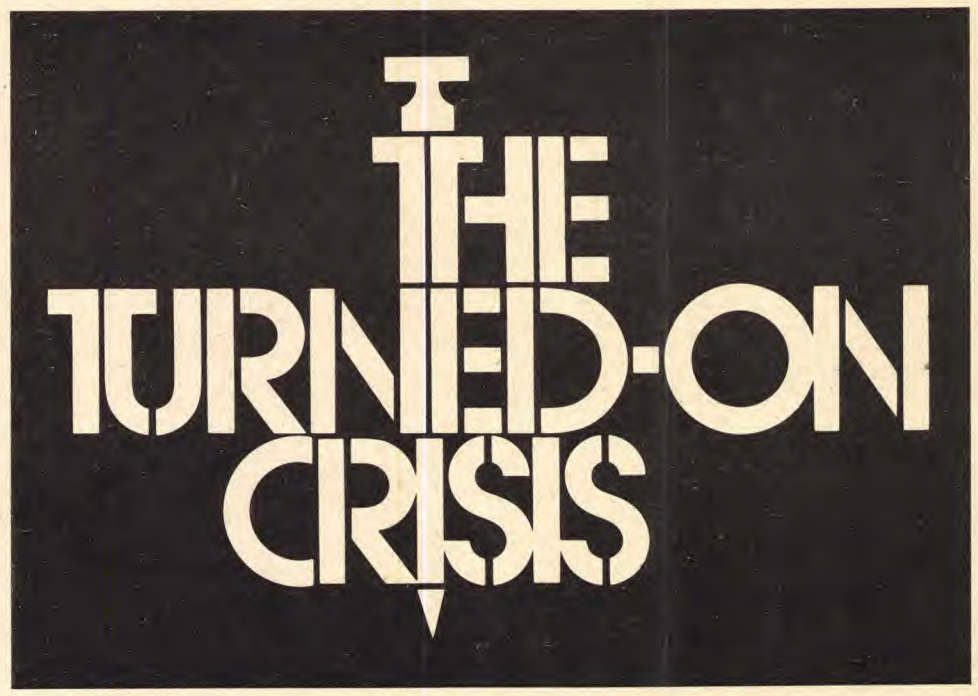


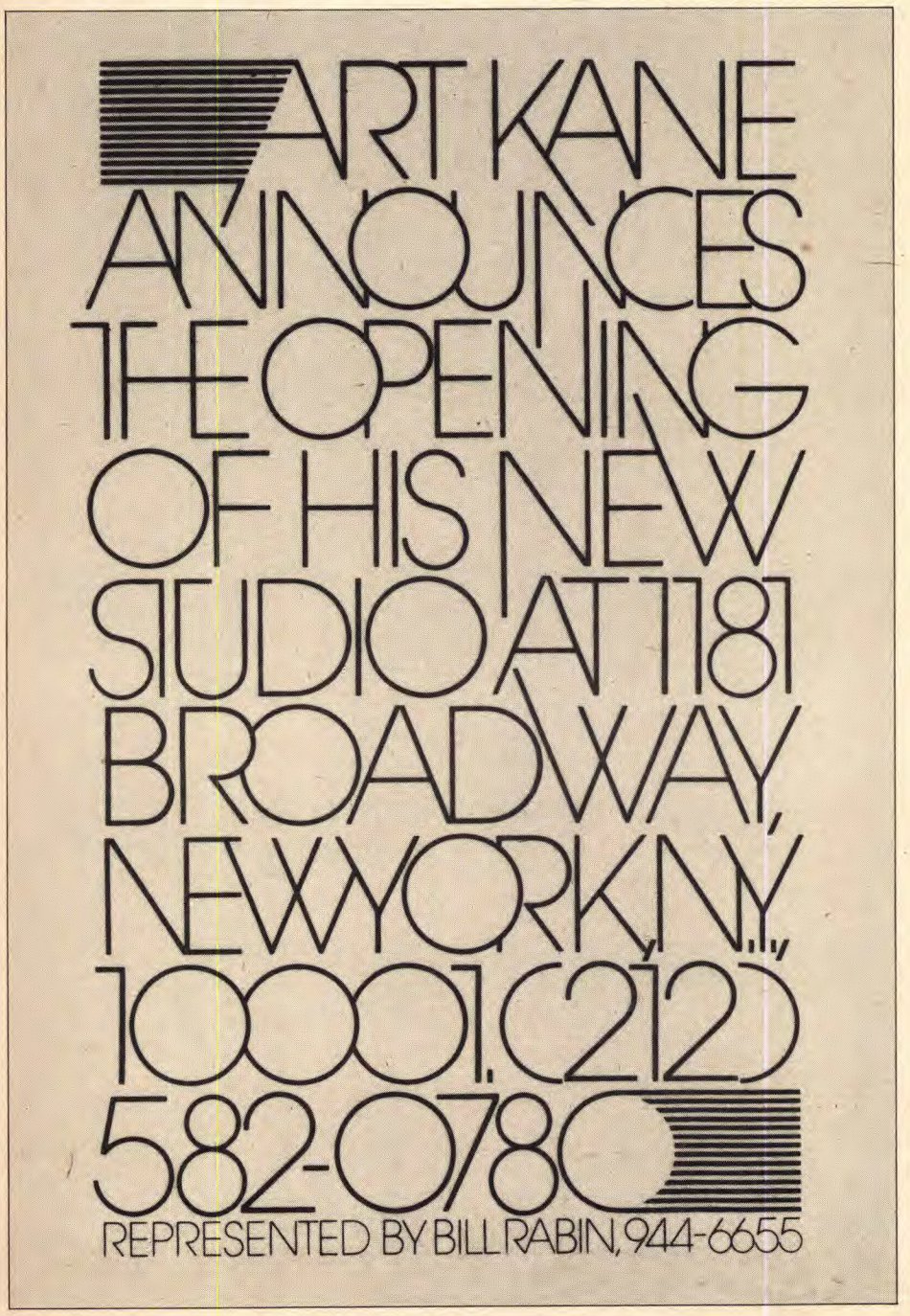
Herb Lubalin

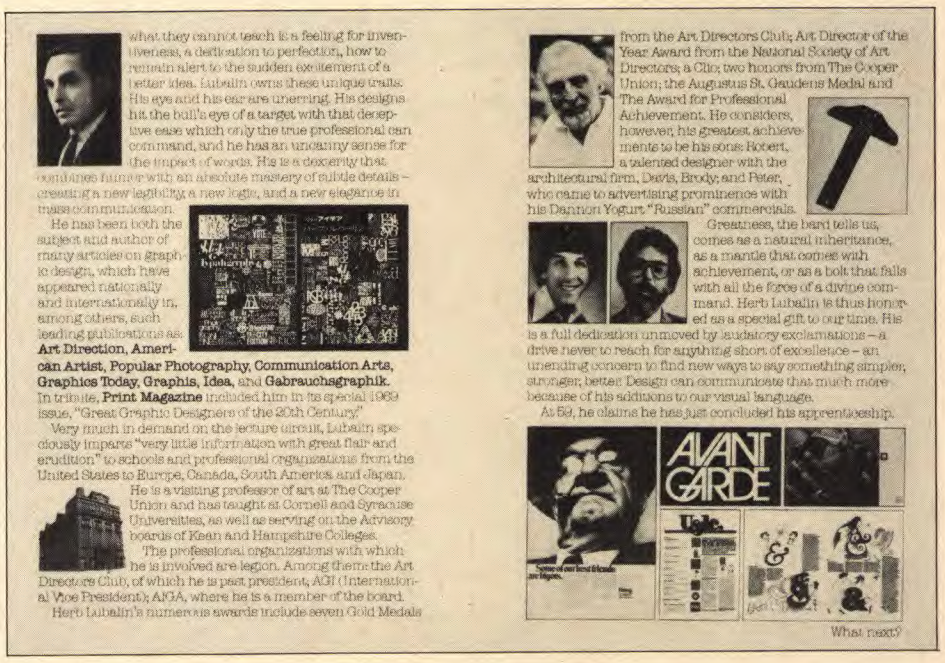
Like Ed Benguiat, Herb Lubalin uses Oswald Cooper's early 20th century designs as a source of inspiration for squaring up type. Lou Dorfsman of CBS once said, "Give Herb any piece of copy, short or long, large or small, and he'll square it up effectively without batting an eyelash." The Art Kane announcement does just this by taking advantage of the myriad of possibilities for design exploration offered in ITC Avant Garde Gothic Extra Light.

Herb Lubalin's special design technique, which he calls expressive typography, turns typographics into story-telling illustrations as evident in "The Turned-On Crisis," a short animated film for PBS, the Public Broadcasting Service, using ITC Avant Garde Gothic Medium to tell the tale of drug addiction in the U.S.A. "The Missing Link" (a rejected film title—thus the client shall remain nameless), set in ITC Machine Bold, tells the story through the device of omitting a couple of "I"s.

Fanny Hill, set in an exaggerated ITC Benguiat, was designed for the Erotic Art Book Society and published by Ralph Ginzburg. The fancy swashes were Lubalin's way of establishing a 19th century quality with a 20th century typeface. And the spread from the Art Directors Club Annual was set in ITC American Typewriter. This versatile typeface can be set in extremely wide measures (in this case, 48 picas) and still retain a high degree of legibility.







what they cannot teach is a feeling for inventiveness, a dedication to perfection, how to remain alert to the sudden excitement of a better idea. Lubalin owns these unique traits. His eye and his ear are unerring. His designs hit the bull's eye of a target with that deceptive ease which only the true professional can command, and he has an uncanny sense for the impact of words. His is a dexterity that combines humor with an absolute mastery of subtle details – creating a new legibility, a new logic, and a new elegance in mass communication.

He has been both the subject and author of many articles on graphic design, which have appeared nationally and internationally in, among others, such leading publications as **Art Direction, American Artist, Popular Photography, Communication Arts, Graphics Today, Graphis, Idea,** and **Gebrauchsgraphik.** In tribute, **Print Magazine** included him in its special 1963 issue, "Great Graphic Designers of the 20th Century."

Very much in demand on the lecture circuit, Lubalin speciously imparts "very little information with great flair and erudition" to schools and professional organizations from the United States to Europe, Canada, South America and Japan.

He is a visiting professor of art at The Cooper Union and has taught at Cornell and Syracuse Universities, as well as serving on the Advisory boards of Kean and Hampshire Colleges.

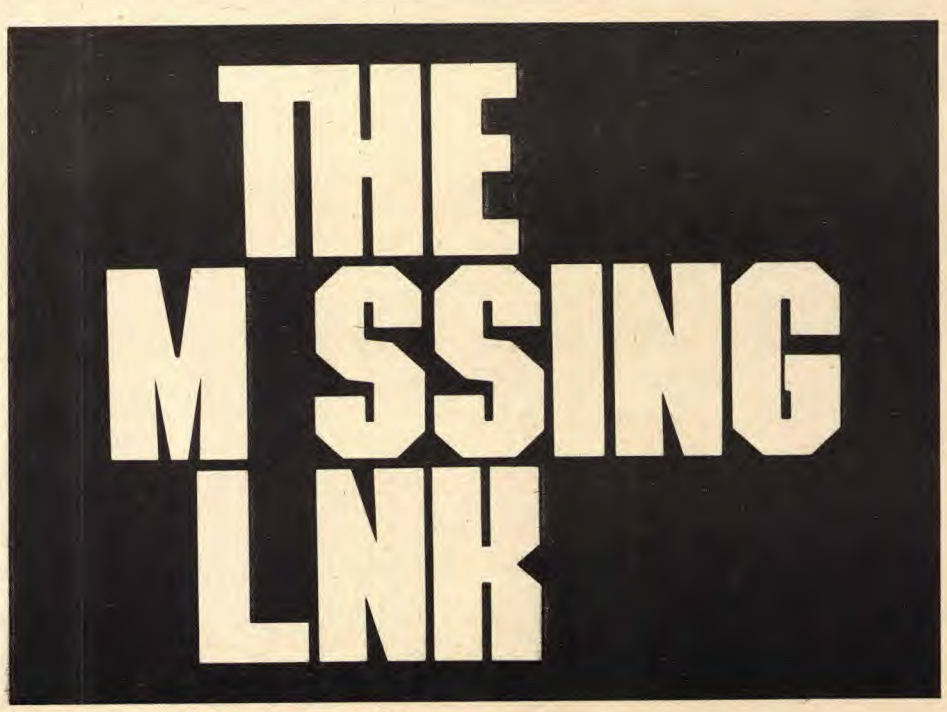
The professional organizations with which he is involved are legion. Among them: the Art Directors Club, of which he is past president; AGI (International Vice President); AIGA, where he is a member of the board.

Herb Lubalin's numerous awards include seven Gold Medals from the Art Directors Club; Art Director of the Year Award from the National Society of Art Directors; a Clio; two honors from The Cooper Union; the Augustus St. Gaudens Medal and The Award for Professional Achievement. He considers, however, his greatest achievements to be his sons: Robert, a talented designer with the architectural firm, Davis, Brody; and Peter, who came to advertising prominence with his Dannon Yogurt, "Russian" commercials.

Greatness, the bard tells us, comes as a natural inheritance, as a mantle that comes with achievement, or as a bolt that falls with all the force of a divine command. Herb Lubalin is thus honored as a special gift to our time. His is a full dedication unmoved by laudatory exclamations – a drive never to reach for anything short of excellence – an unending concern to find new ways to say something simpler, stronger, better. Design can communicate that much more because of his additions to our visual language.

At 54, he claims he has just concluded his apprenticeship.

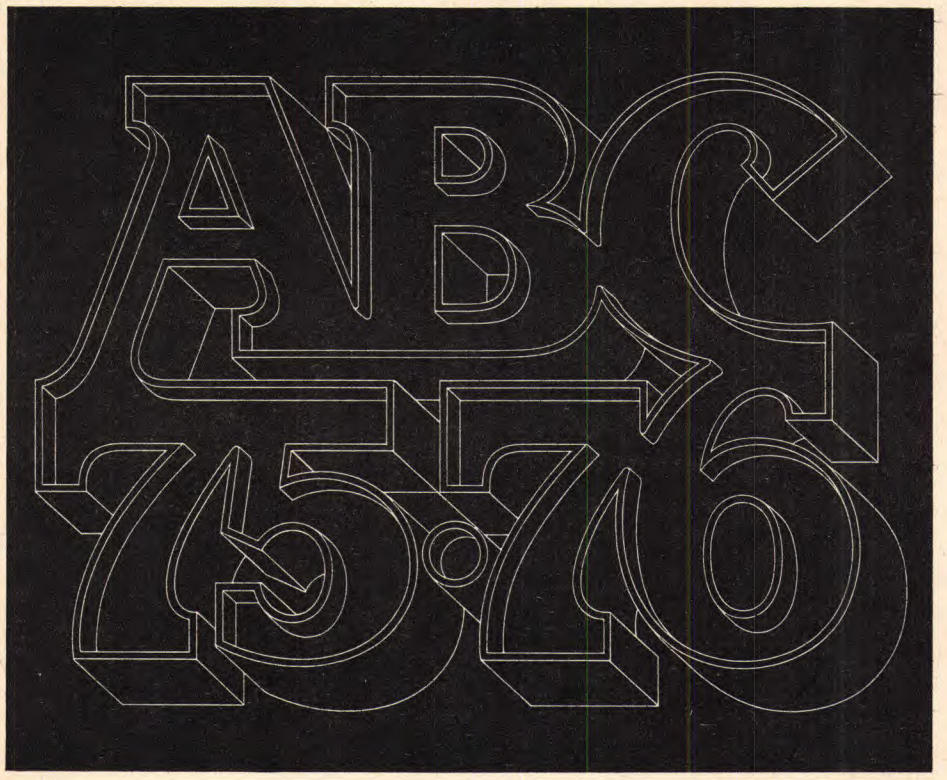
What next?

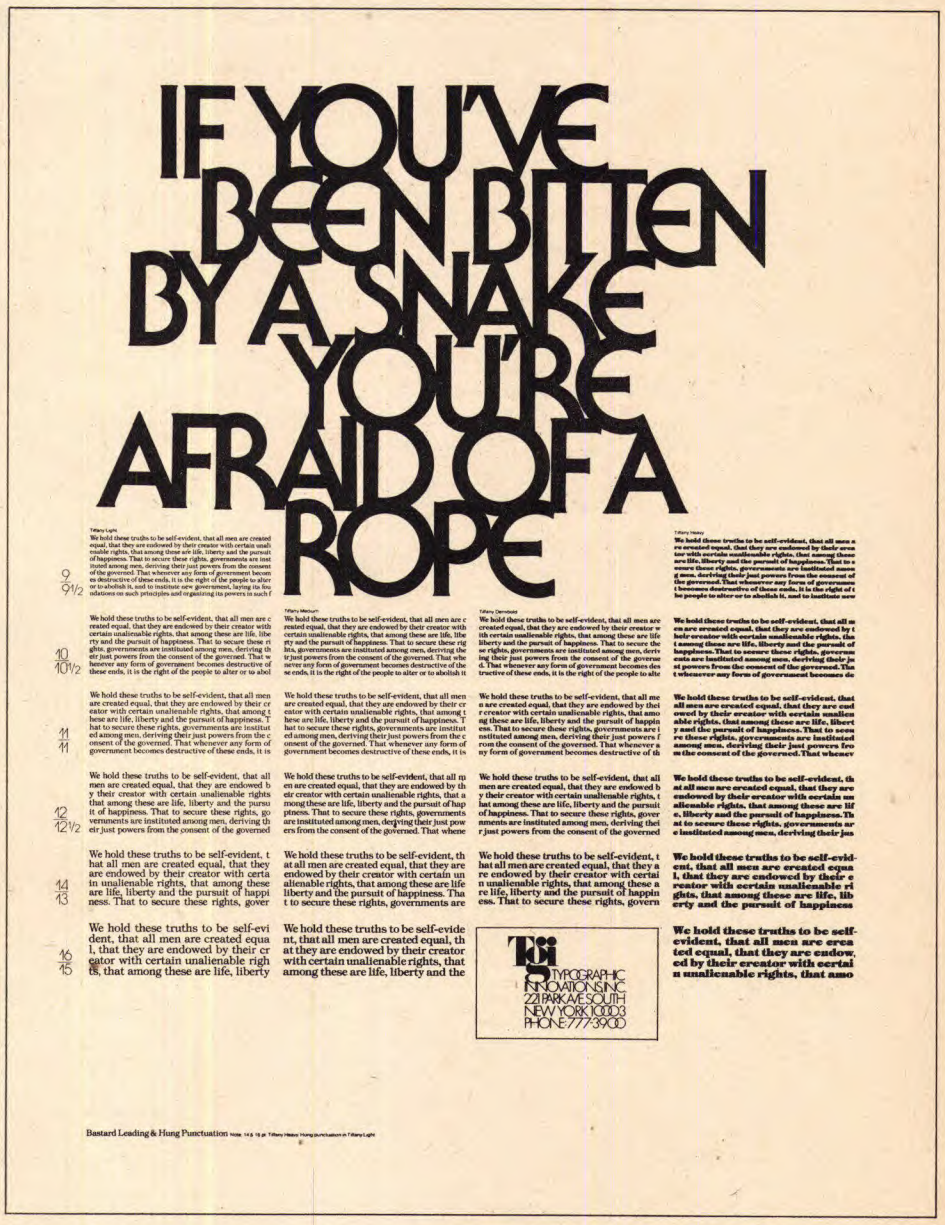


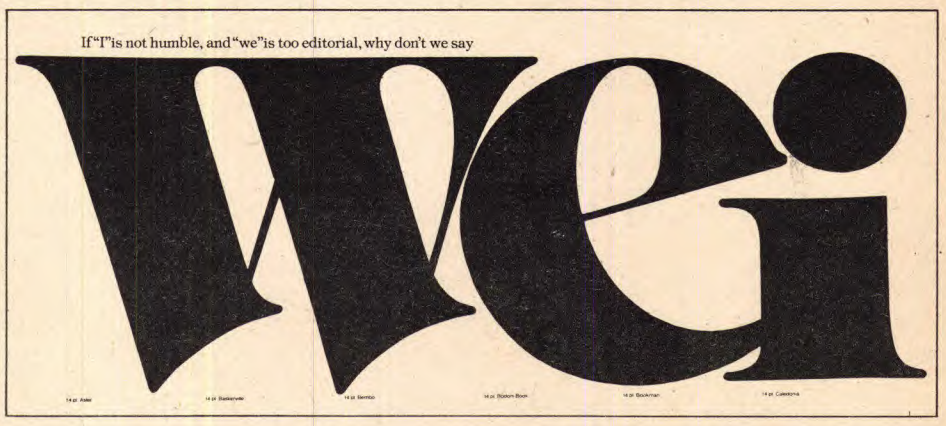
Tony DiSpigna

Tony DiSpigna fits right into the mold of Herb Lubalin Associates. As you can see, his is a dedication to fine typography more as a decorative medium than an illustrative one.

Below left, his design for ABC Television is an imaginative adaptation of ITC Korinna Heavy in 3 dimensions. Mark Johnson was the art director. The Lenali poster was designed for Tony's cousin in Naples, Italy, who owns a beauty boutique. It effectively combines ITC Bernase with ITC Serif Gothic. Note particularly the excellent spacing, kerning and use of ligatures in the ITC Serif Gothic. The Citroën logo, in ITC Machine Bold, displays the clever use of their trademark in the "T." This design was done for Lubalin, Delpire, in Paris.



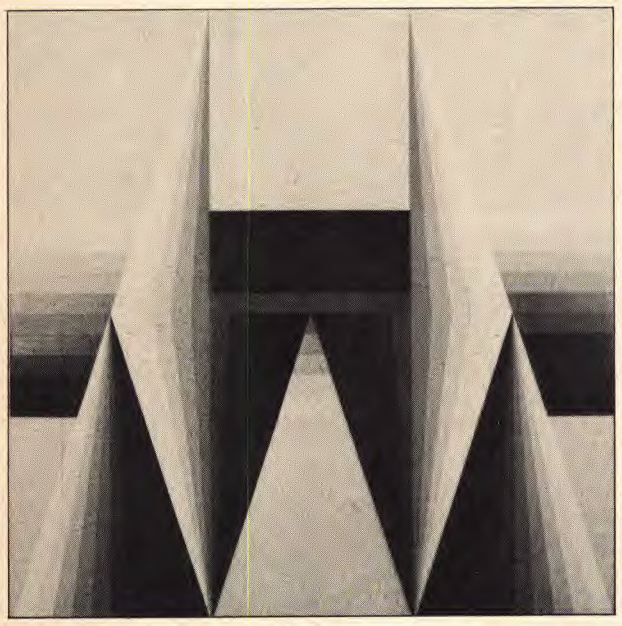




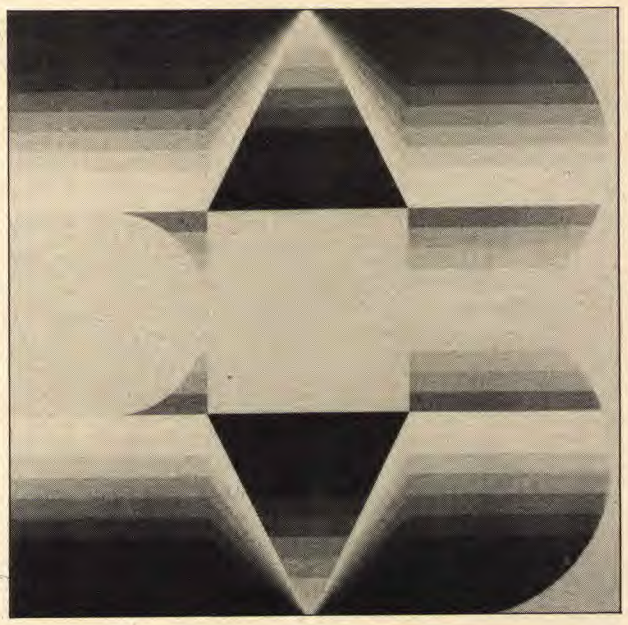
Bob Farber

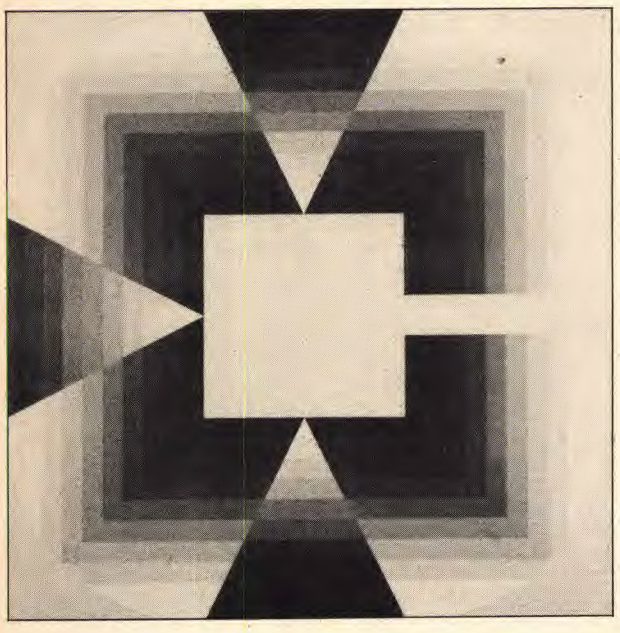
Bob Farber, a principal in Lubalin, Burns & Co. Inc., and ITC, designed the posters above as promotions for TGI, Typographic Innovations, Inc., New York. The comments about Alan Peckolick's use of ITC Serif Gothic apply as well to Bob Farber, only more so. Bob has used ITC Serif Gothic to create a maximum of impact sacrificing only a minimum of legibility.

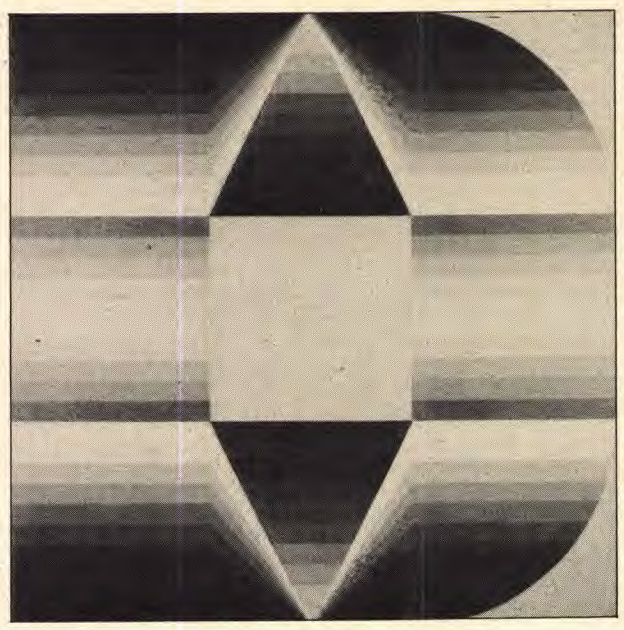
ALPHA SERIES
BY ROBERT SELLNER

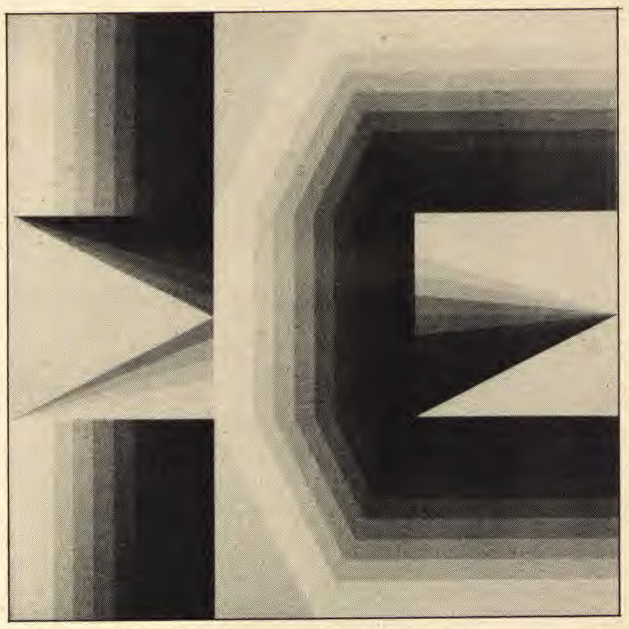


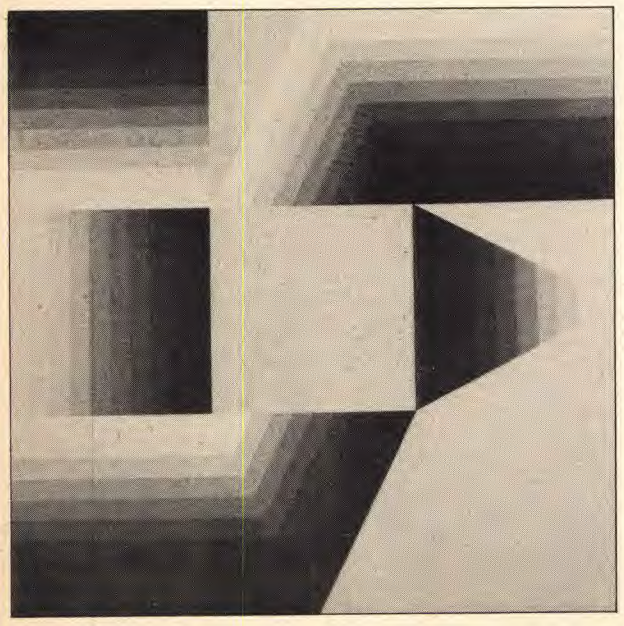
You should see this alphabet in color. You'd flip. Unfortunately, we've got to do the best we can with what we've got; black and white. We believe, however, that you will see through this inadequacy and appreciate what you see for what it is; probably one of the outstanding examples of the letterform translated into fine art. Robert Sellner created the "Alpha Series" in little over a year. The painting combines 26 canvases, from A to Z, is 65 feet long and 30 inches high and has 6,720 applications of paint. Each canvas is a 30-inch square, and the entire work consumed over 26 yards of canvas, 104 stretcher strips, myriads of masking tape and acres of acrylic. All this is relatively unimportant. What is important is that Sellner, who is chairman of the department of fine arts at Dwight Morrow High School, Englewood, N.J., has achieved something that, in our opinion, neither Robert Indiana nor Jasper Johns has been able to do. He's made art out of graphic symbols without need of a gilt-edged frame. **H.L.**

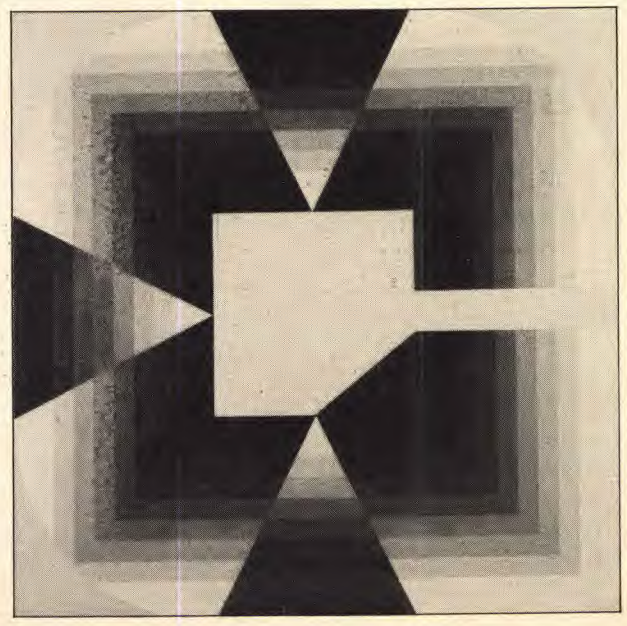


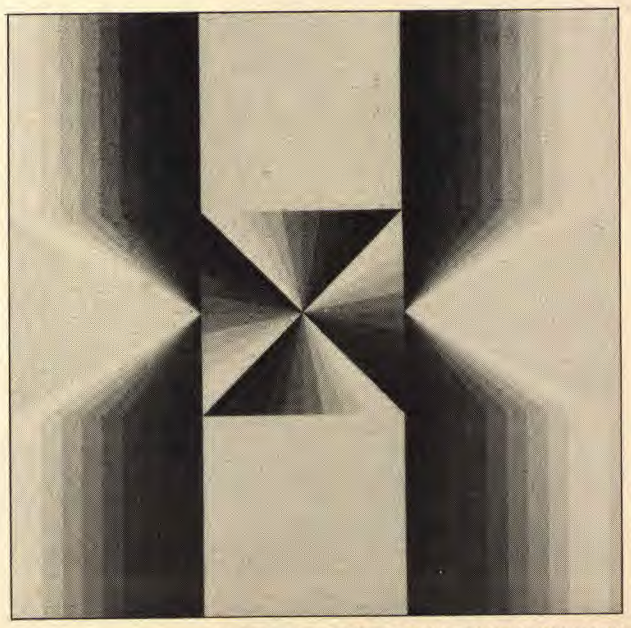




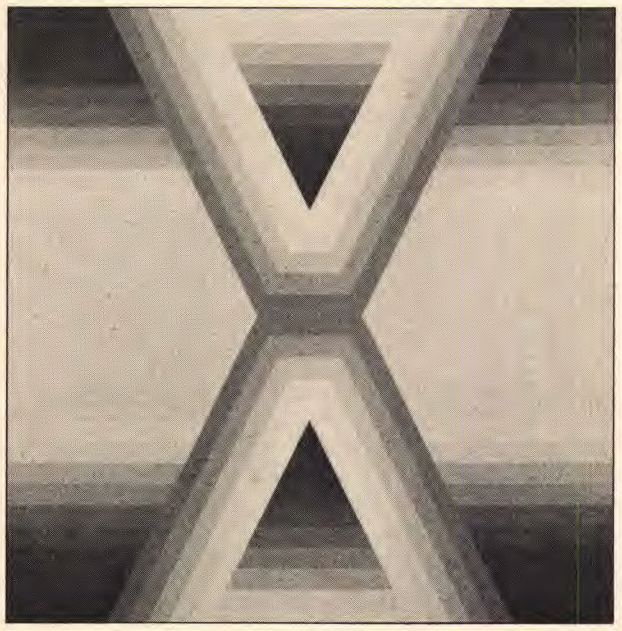
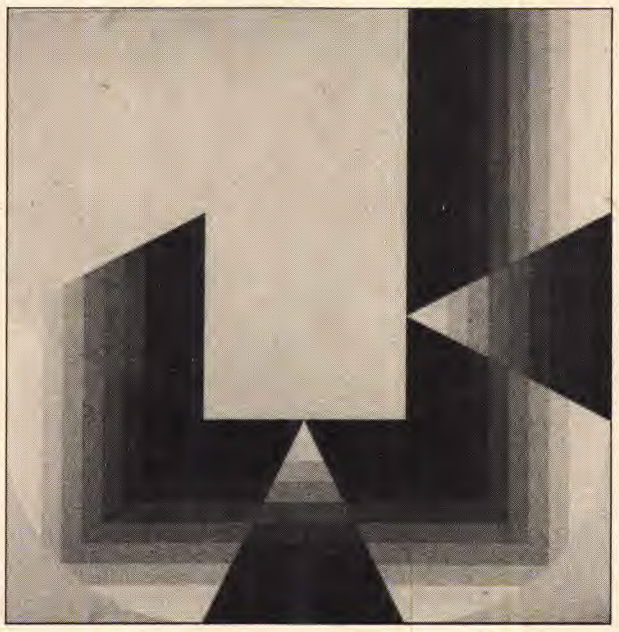
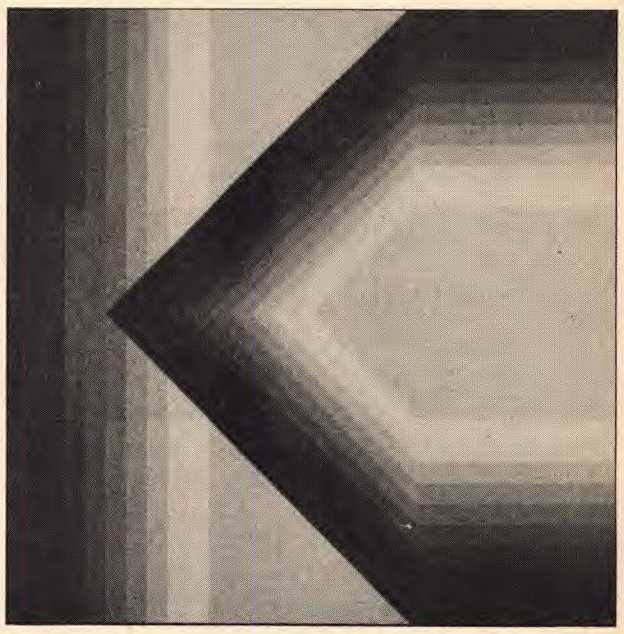
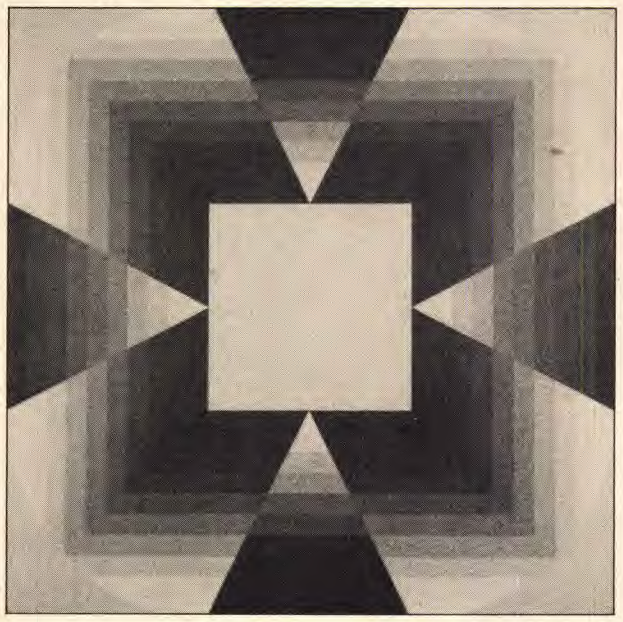
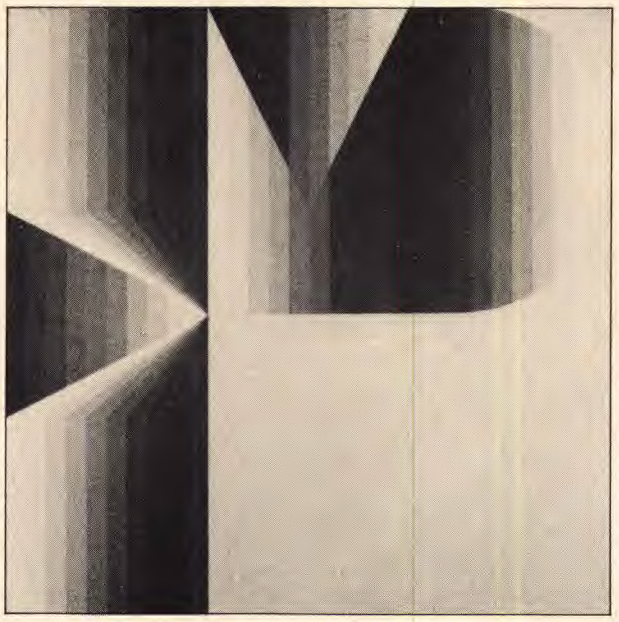
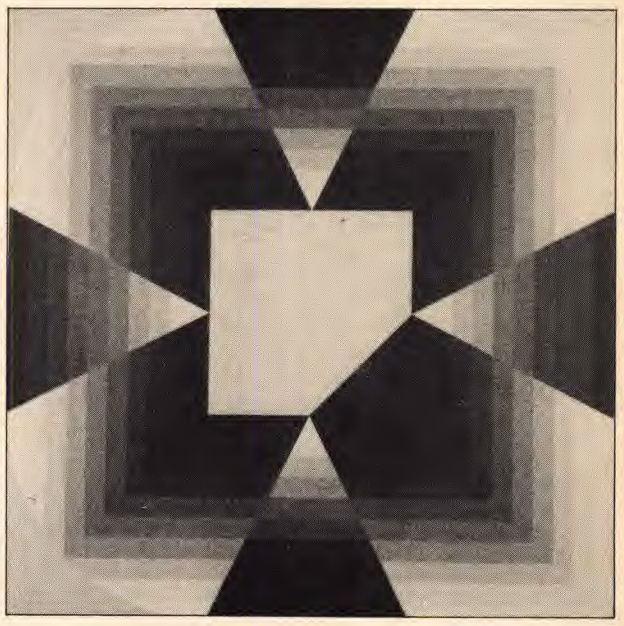
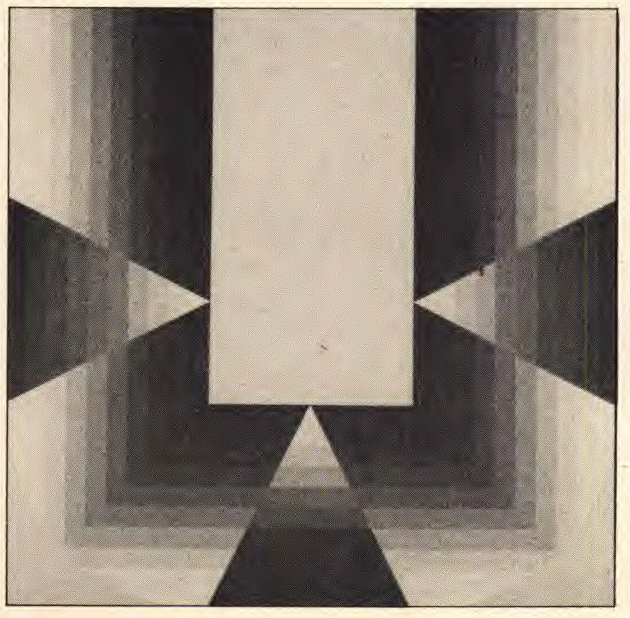
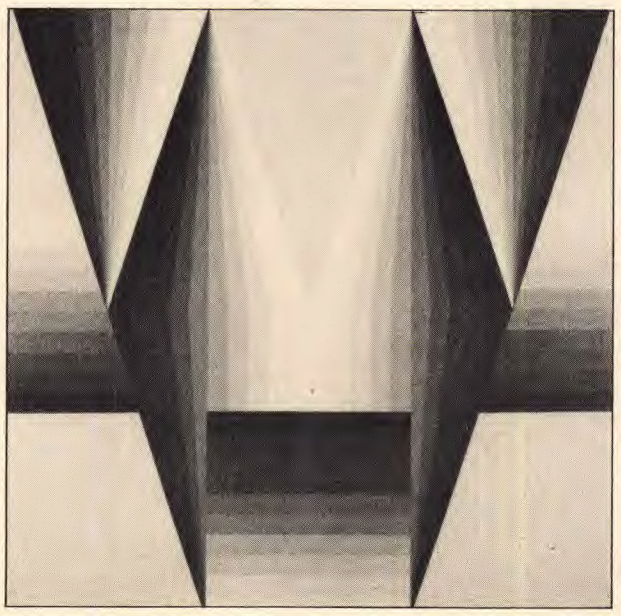
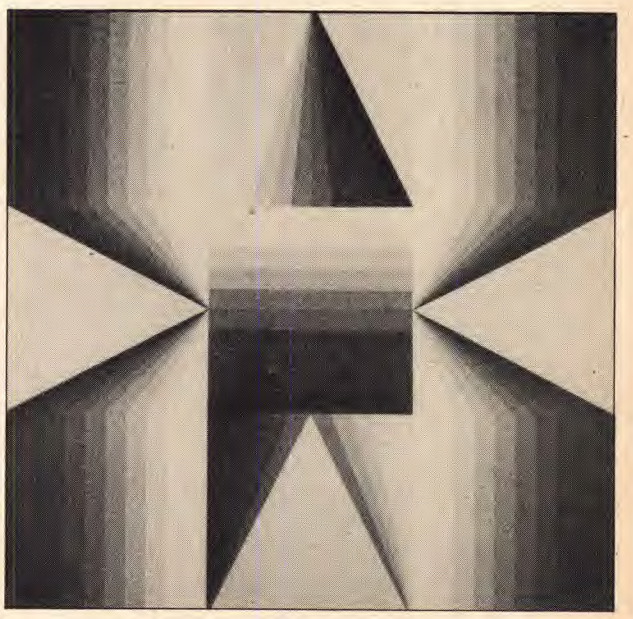


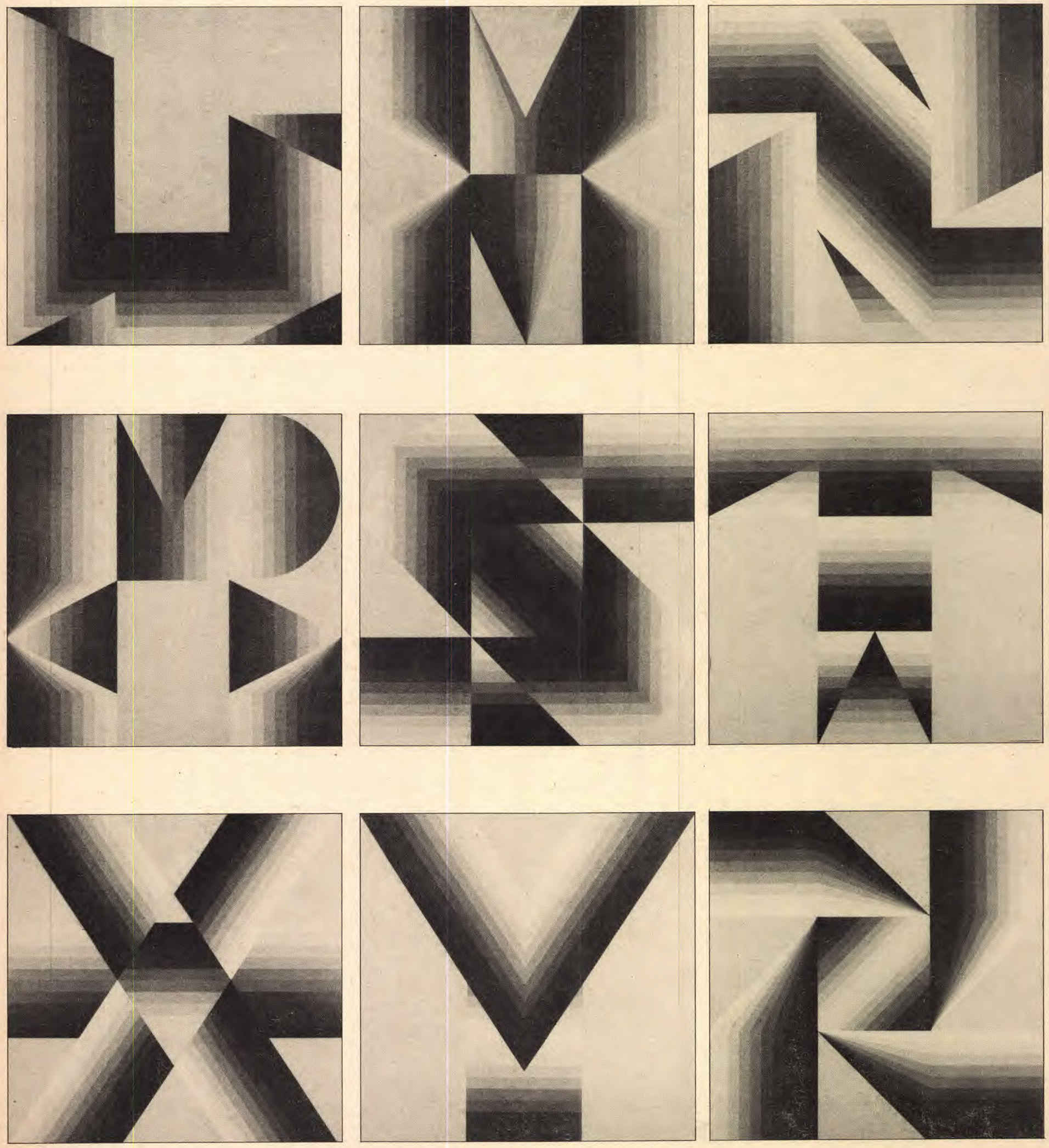




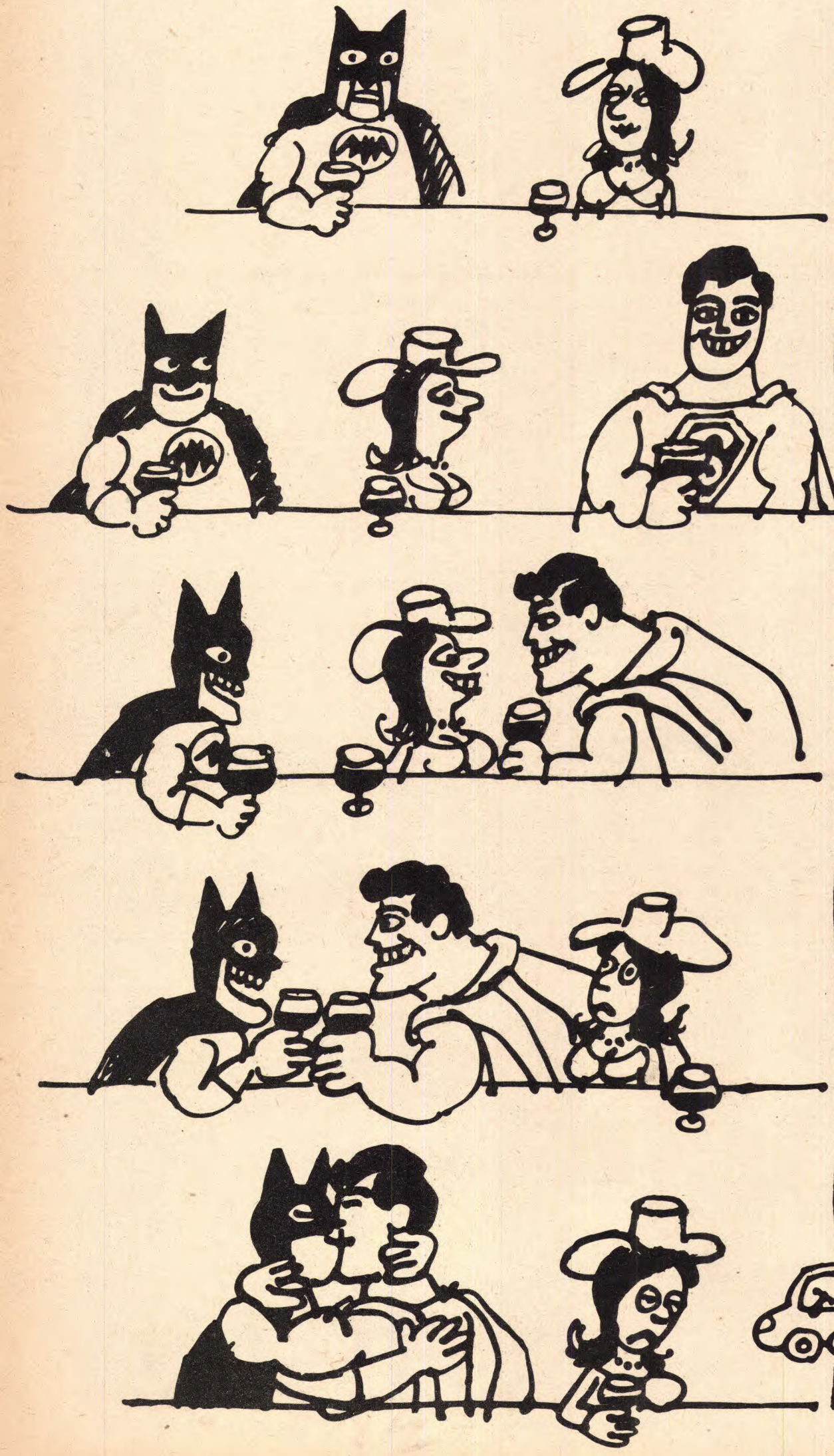


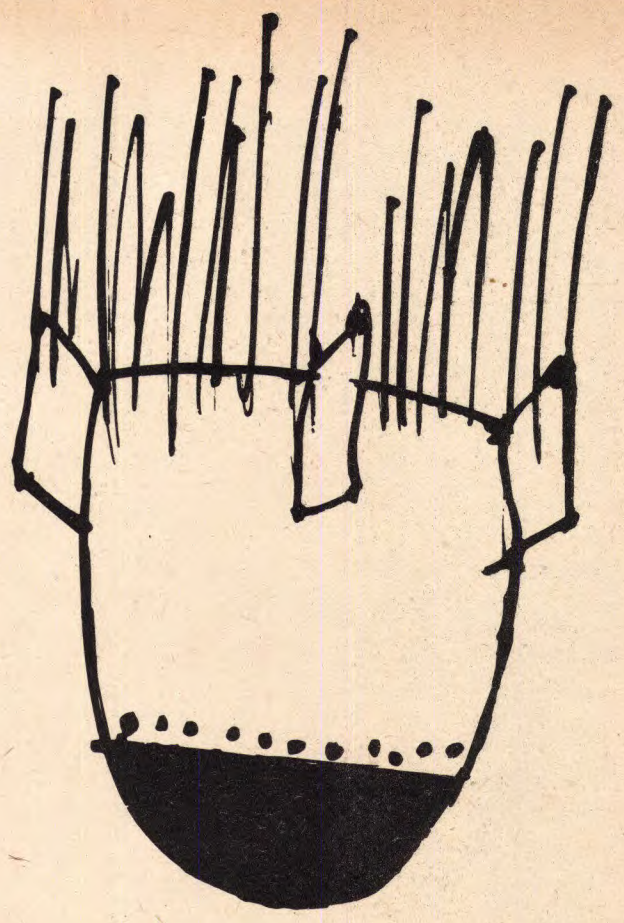
THIS ARTICLE WAS SET IN ITC LUBALIN GRAPH

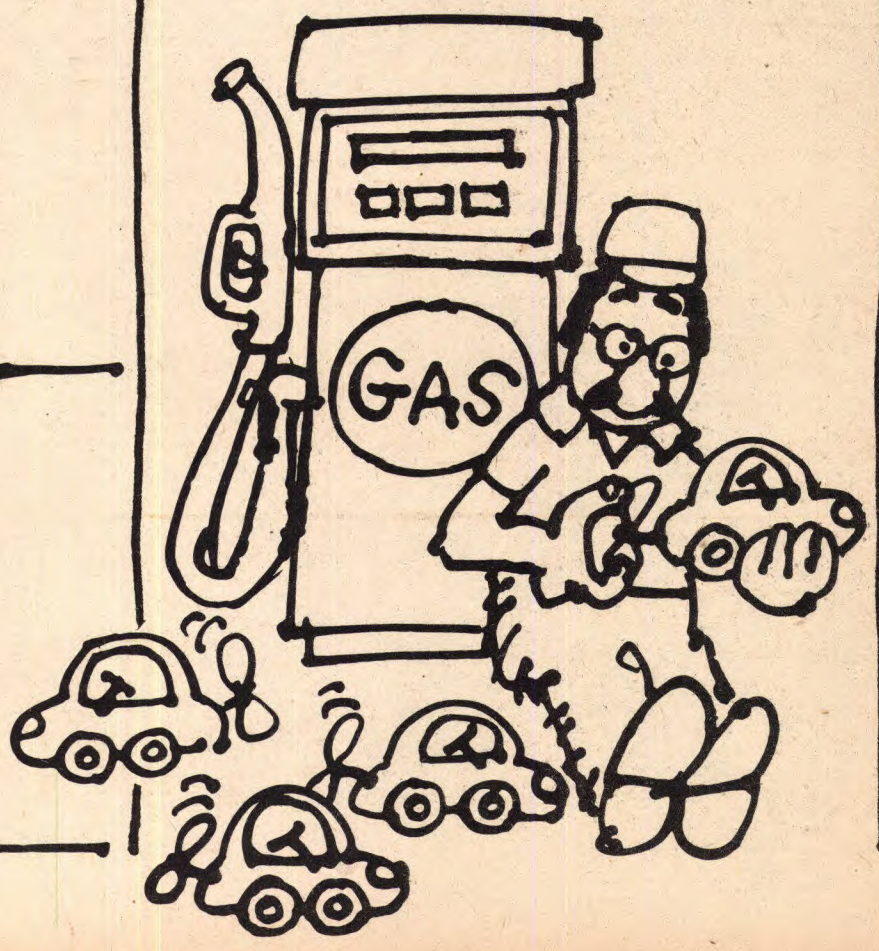










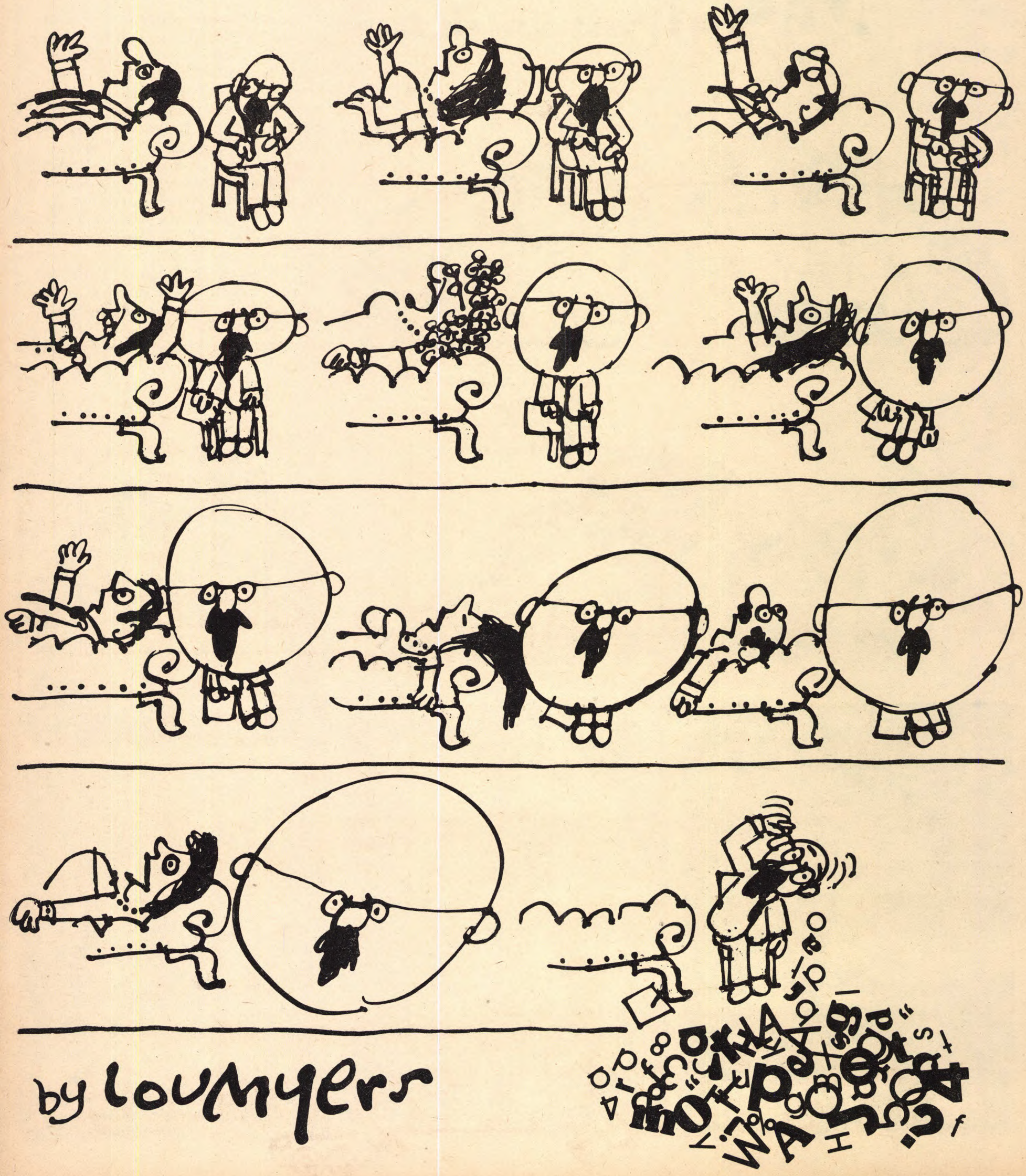


So What Else Is New?



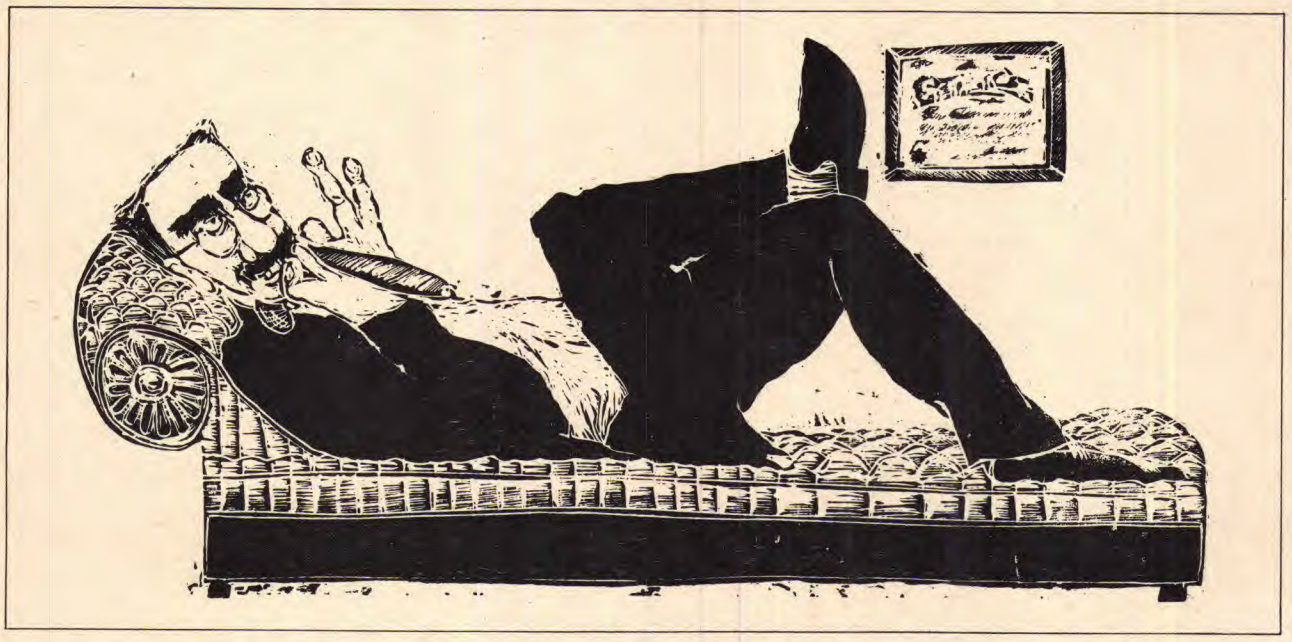


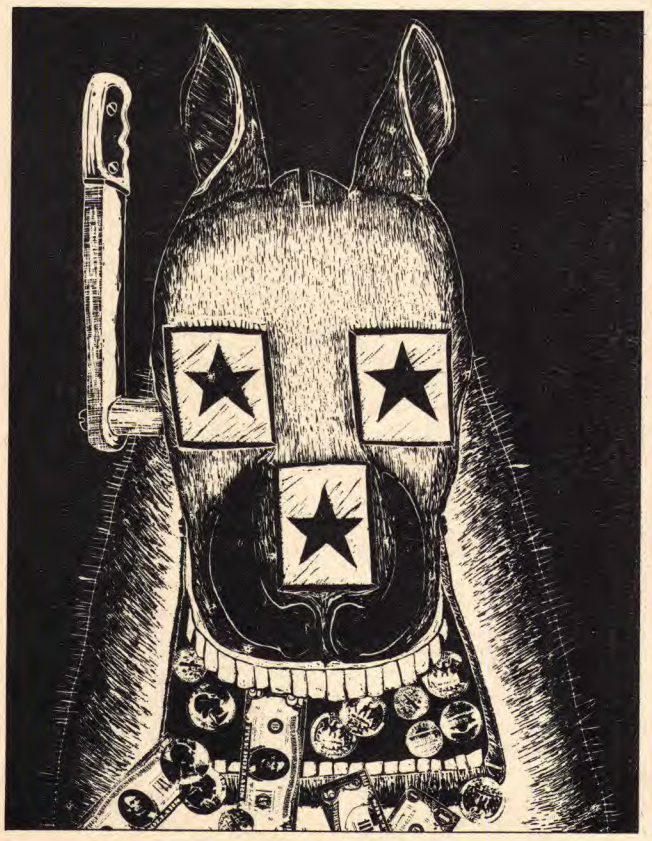



by lou Myers

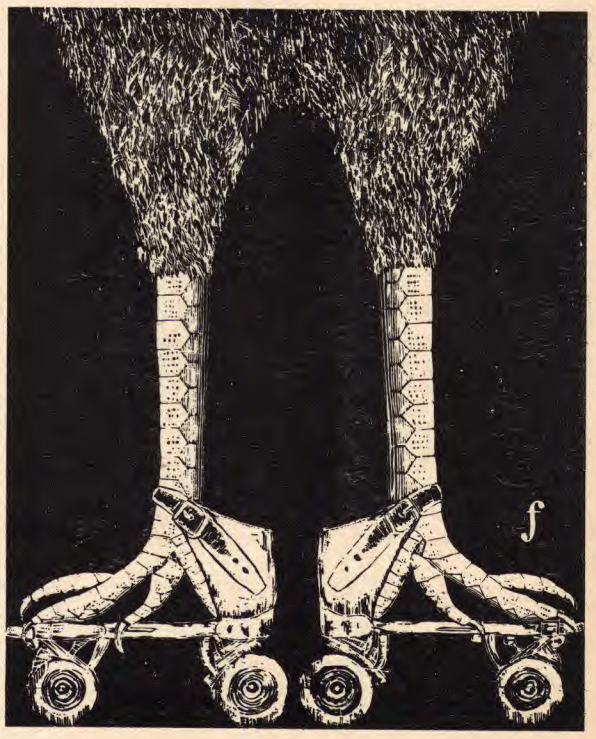
Ms. Frances Jetter

At the risk of maintaining my macho reputation, which couldn't be further from the truth, I will again use the word "beautiful" as it relates to our Ms. Frances Jetter's physical appearance, and at the same time I will use the word "powerful" to describe her art. And therein lies the story. How can a young, beautiful and delicate 28-year-old female artist create such devastatingly powerful pictures? It was this contradiction between person and product that first captured my interest and, I must say, prompted me to do this article. However, the more I studied the pictures the more important they became and less important became their association with the artist's personality. Amazingly enough, Frances

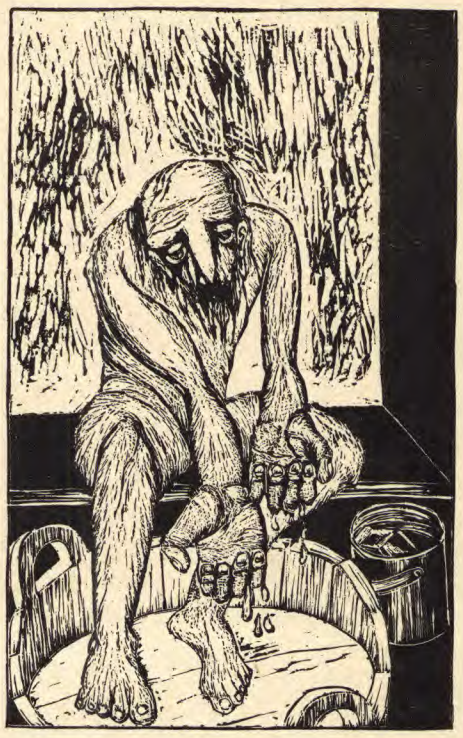




Quotation from Republican Congressman Eldon Rudd of Arizona:
"The cliché we hear most often is, 'A woman has the right to control her own body.' I agree. Let her exercise control—before she gets pregnant." June 17, 1977



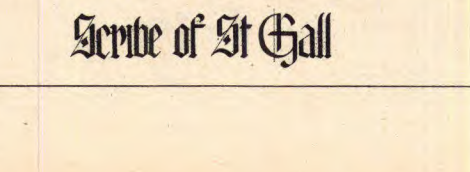
Jetter studied graphic design and photography at Parsons School of Design and has functioned as an illustrator only during the past several years. During this time she has been a frequent contributor to **The New York Times, Harpers,** and **New York Magazine.** She has worked for Arista Records, the **Village Voice,** the **Sunday News Magazine,** Celanese Corp., and the Continental Group, among others. Her illustrations have appeared in books and on bookjackets for numerous publishers, including one for The Franklin Library's Pulitzer series, Bernard Malamud's **The Fixer.** This spread devotes itself to many of those illustrations. Who ever said power and beauty don't mix? **H.L.**

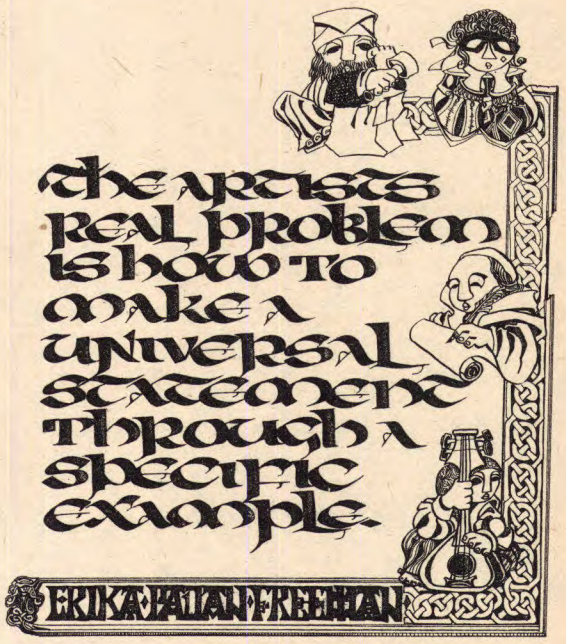


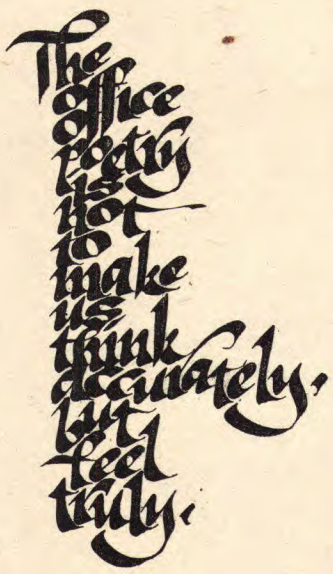
THIS ARTICLE WAS SET IN ITC TIFFANY

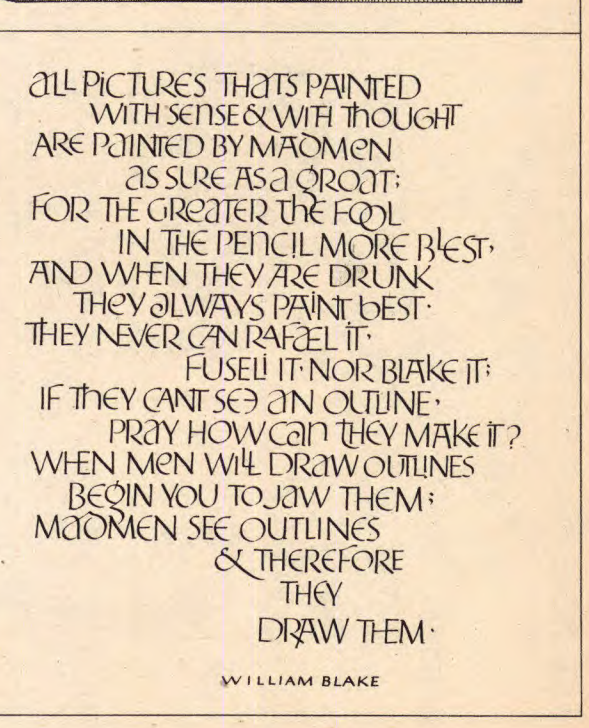
ENCORE PERFORMANCE

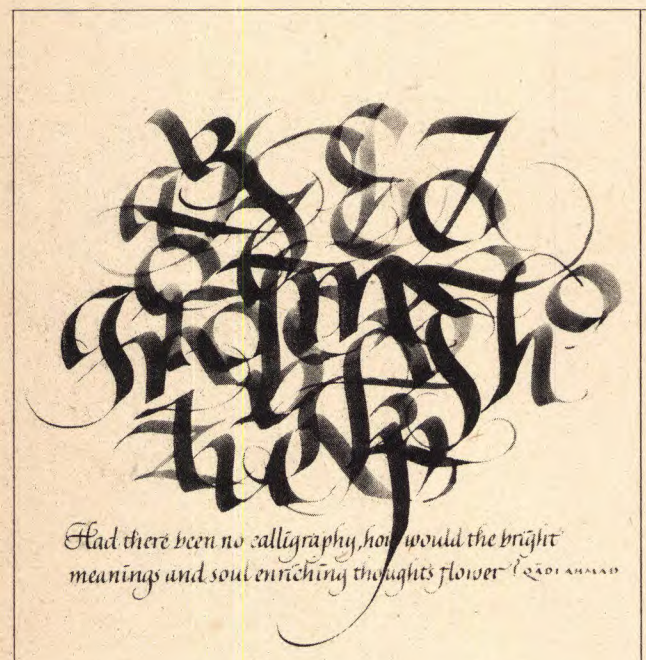
The Society of Scribes has done it again. Their calligraphic virtuosity never ceases to amaze us. On the next four pages we have selected and reproduced a number of artworks from their calligraphic engagement calendar for 1979. With great reluctance, we were forced to select some in favor of others. Space limitations and our editorial attachment to the cliché that variety is the spice of life made it quite impossible to show you the entire calendar. What you see here is a digest of the great range of amazingly facile hand-writing styles exhibited in this gem of a book. To a former left-handed calligrapher like myself, every day becomes more beautiful for having this diary on my desk. **H.L.**





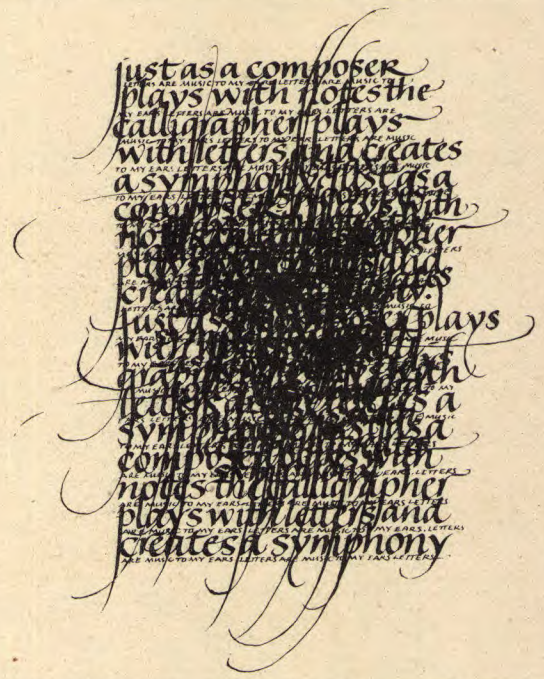






No man ever forgot the visitations of that power to his heart and brain, which created all things new, which was the dawn in him of music, poetry, & art

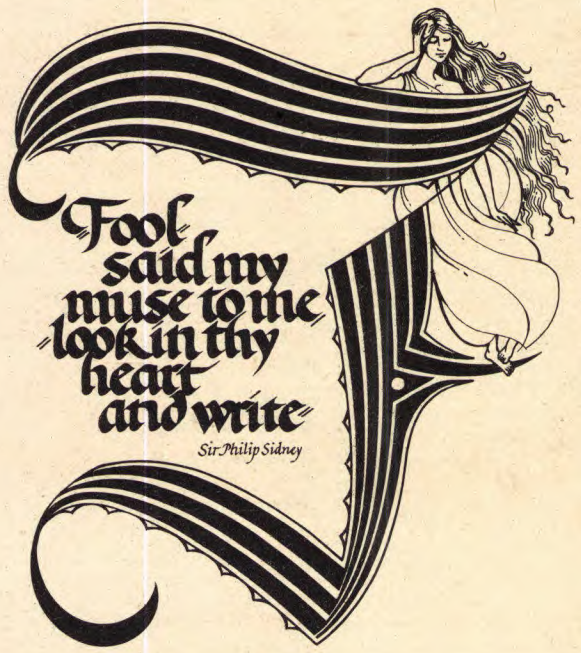
RALPH WALDO EMERSON



To Create In Art

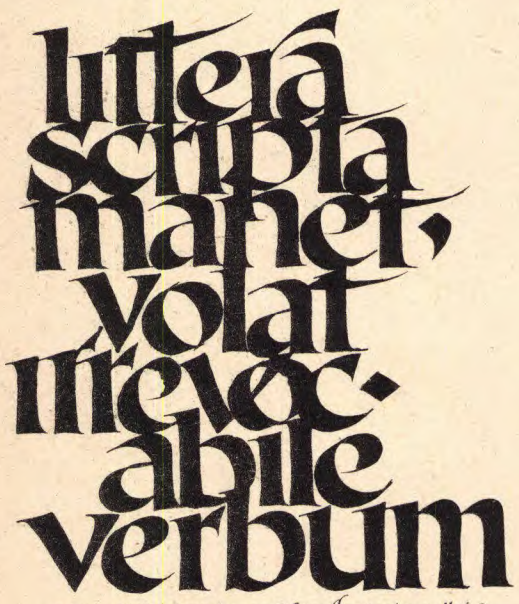
Means not only to Invent, to Fill Space, but to explore & probe for new ways of seeing. New perception & New expression. It means to risk Everything & to push the boundaries of Thought and Feeling.

Jenny Hunter



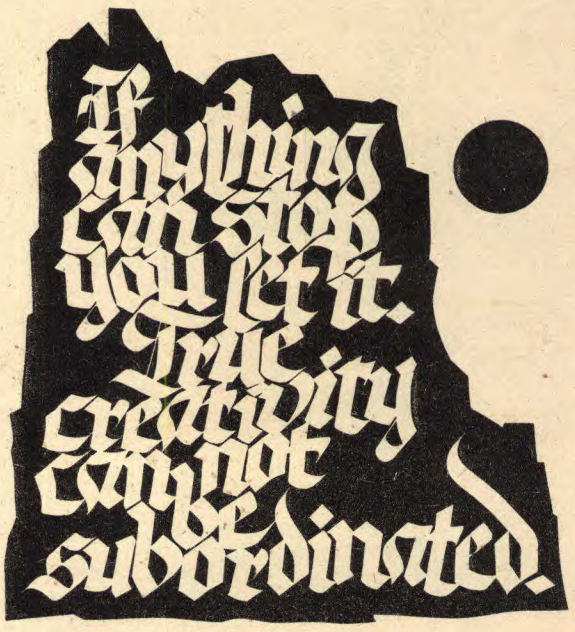
THERE IS MORE TO IT THAN WIGGLING YOUR FINGERS & OUT COME THE LETTERS

HOWARD GLASSER



THERE ARE TWO KINDS OF ARTISTS IN THIS WORLD; those that work because the spirit is in them, and they cannot be silent if they would, and those that speak from a conscientious desire to make apparent to others the beauty that has awakened their own admiration.

Anne Katherine Green
The Sword of Damocles Bk. 1 - Ch. V.



THIS ARTICLE WAS SET IN ITC ERAS

Writing Down Music

is the work of composers, arrangers & copyists. Performers, teachers, & students must write down music occasionally. There is no mechanical aid for this. If we are to communicate musical ideas we must write them down by hand. The tools are the same for all: pen, ink, paper, ruler, eraser & a working knowledge of musical notation. The aim is the same for all: to present a neat, correct, & unambiguous score. But the manuscripts of great composers express something beyond clarity. Their autograph scores are notable for a vitality & individuality that prefigures the musical sounds they represent. To play from a facsimile of a Bach, Verdi, or Mozart is to be close to the sources of their genius.

A writer's only responsibility is to his art. He will be completely ruthless if he is a good one. He has a dream. It anguishes him so much he must get rid of it. He has no peace until then. Everything goes by the board: honor, pride, decency, security, happiness all to get his book written. If a writer has to rob his mother, he will not hesitate—: the "Ode on a Grecian Urn" is worth any number of old ladies.

William Faulkner

EDGAR ALAN POE
from 'The Poetic Principle'

I would define, in brief, the Poetry of Words as

THE RHYTHMICAL CREATION of BEAUTY

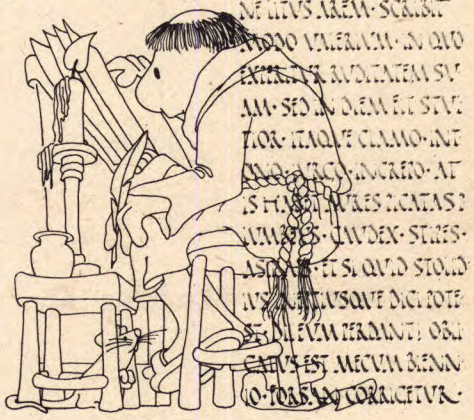
Its sole arbiter is taste

Art flourishes when there is a sense of adventure, a sense of nothing having been done before, of complete freedom to experiment; but when caution comes in, you get repetition, and repetition is the death of art.

Alfred North Whitehead

I have a scribe of rare ability and the manners of a farmer. I have done nothing else for the last four months but try to teach him to write. But I'm afraid I'll end up as dry as the sea-shore. He writes like Valerius: a train in which he tests a person's roots. Because he is getting dumber day by day, on account of all this, yes, I scream, I thunder, I swear, I shout from the housetops! but he lies, his ears full of turf. He's stupid, a dolt, a blockhead, an ass! If only something could be taught him, but he's so dumb and unteachable! May the gods take him away! He's going to be with me for two years, perhaps he can be straightened out.

Letter from Poggio, 1427



I leaped out of my mother's womb screaming for a paintbrush, bellowing for a baton, crying for a quill. Silent, watching my first sunset, I had been created; I was ready to create.

Paul Gauguin

PAINTING FOR ME IS MERELY A MEANS OF FORGETTING LIFE

IT IS A CRY IN THE NIGHT

A SOB BROKEN OFF

A STRANGLED LAUGH

GEORGES ROUAULT

to admire on principle IS THE ONLY WAY TO IMITATE without loss of originality

S.T. COLERIDGE
BIOGRAPHIA LITERARIA

WE HAVE LIT UPON
THE GENTLE,
SENSITIVE MIND
AND LOST THE OLD
NONCHALANCE
OF THE HAND;
WHETHER WE HAVE
CHOSEN CHISEL,
PEN OR BRUSH,
WE ARE BUT CRITICS,
OR BUT
HALF CREATE

EGO DOMINUS TUUS, W·B·YEATS 1919

Contemporary music
is a lexicon of ebereophonic
clichés·jagged leaps of melody·
poindillistic instrumental
textures of truly intellectual
twelve-tone patterns...
Electronic counterpoints counter
rythms all contre productive
to nothing the soul that sang a
hymn to life before it was
declared void in this concious state

HALF OF ART
IS KNOWING
WHEN TO STOP.

arthur hillis radford

THE OTHER HALF IS MOSTLY
KNOWING WHERE TO BEGIN.

鑄
字

Contrary to ancient symbols, calligraphy is seeking constantly to achieve an individual image without violating its essential purpose. Thus the whole mystery of fine calligraphy lies in the perfect reconcilation of adjusting the letter to the nature of the text.

LISTEN, ALCUIN, WE'RE going to bring order out of chaos. We know what's wrong with the books being done today in Our empire. The scribes are not doing their jobs, with the poor spelling not to mention errors in the translating. However what really worries Us is the writing itself, everyone is doing something different and therefore no-one can read anyone elses writing. For instance, you have surely seen what those isolated monks in Hibernia have been turning out lately, very pretty it is, but also nearly illegible. After all, the Holy Writ deserves to be read, not just decorated. Now, keeping all this in mind, here is what We want you to create. Start with the half-uncial...

A discussion between Charles the Great and the foreign scholar Alcuin of York. A.D. 790

ERIC GILL *in praise of Edward Johnston*

"As a writer with the pen, a calligrapher—it will have to be sufficient if I say that the first time I saw him writing and saw the writing that came as he wrote, I had that thrill and tremble of the heart which otherwise I can only remember having had... when I first heard the plain-chant of the church (as they sang it at Louvain in the Abbey of Mont César) or when I first entered the church of San Clemente in Rome, or first saw the North Transept of Chartres from the little alley between the houses."

AN
ARTIST,
I
EXPAND
CONTRACTIONS
OF
THE
WORLD;
PRIVATE
REALITIES.

M·LEE BROMAN

AT MY usual hour I began writing in my room, but the feeling that the sea was waiting for me outside proved not very conducive to work. I did not think I should be able to work out-of-doors. I must have, it seemed to me, a roof over my head, or my ideas would dissolve into thin air... I let myself be persuaded to move my writing to the beach—; drew my wicker chair down to the water's edge, which was crowded with bathers. While in the midst of this holiday bustle I sat with a pad on my knee and had before me the open sea constantly cut across by passers-by, and while children were picking up my pencils, the fable, all unexpectedly, grew out of the anecdote, the intellectualized literary form out of mere "story-telling"; the personal turned into the symbolic & ethical. And all the while I was in a state of joyful wonder, seeing how the sea had the power of absorbing human distractions and resolving them all in its loved immensity.

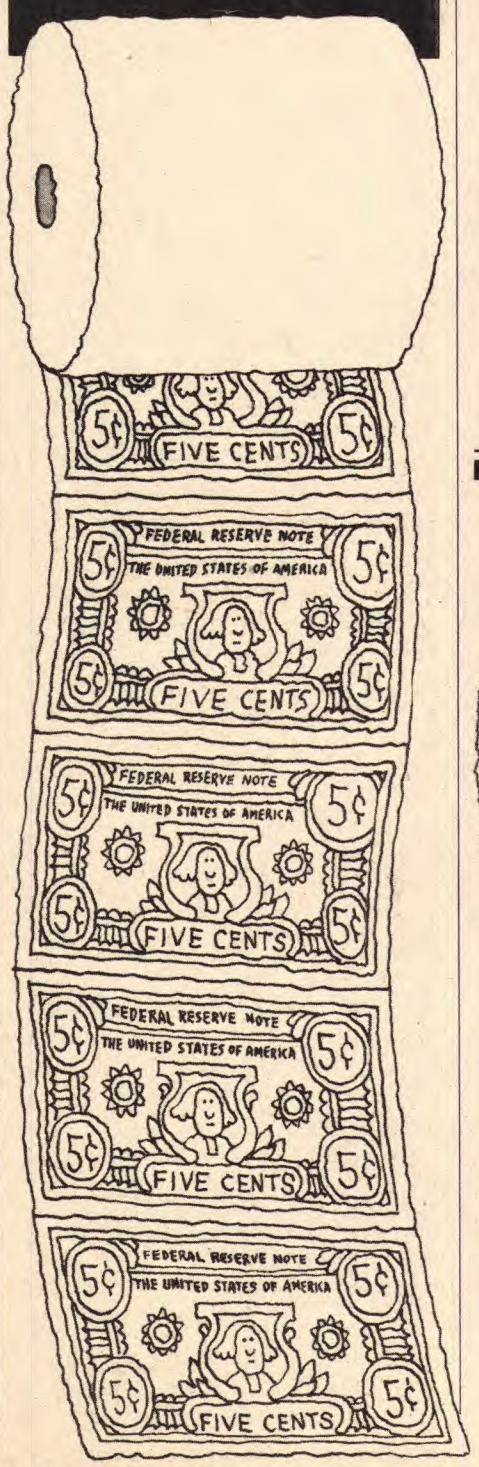
THOMAS MANN, translated by H.T. Lowe-Porter
Courtesy Alfred A. Knopf, Inc.

In Endymion,
I leaped
headlong
into the sea,
and thereby
have become
better acquainted
with
the soundings,
the quicksands,
and the rocks,
than if I had
stayed upon
the green shore,
and piped
a gilly-pipe,
and took tea
and
comfortable
advice.

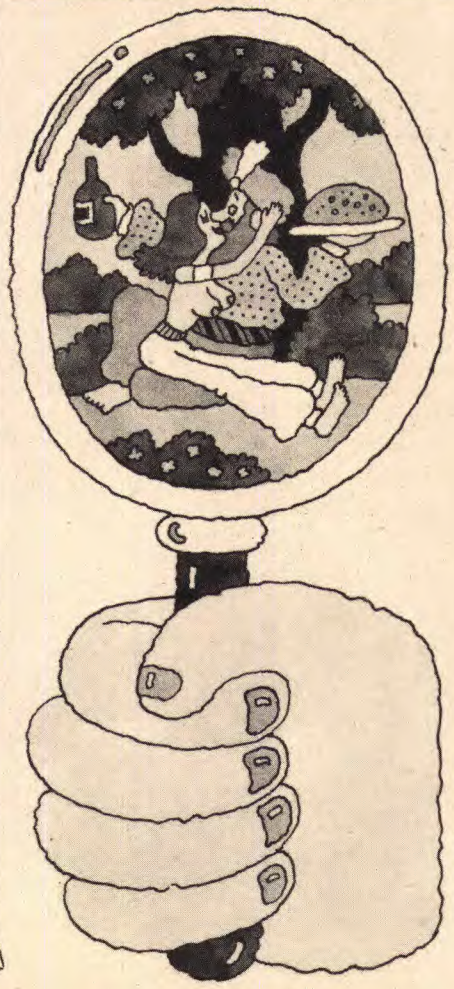
JOHN KEATS

Something for Everybody from U&lc

America once issued a five-cent bill. Today it wouldn't be worth the paper it's printed on.



You need more than a set of strong glasses to get through the copy of Omar Khayyam's **Rubaiyat** in the Bodleian Library of Oxford University. You need a microscope! This book—the smallest in the world—is only one quarter of an inch high and three-sixteenths of an inch wide and weighs just 1/327 of an ounce.



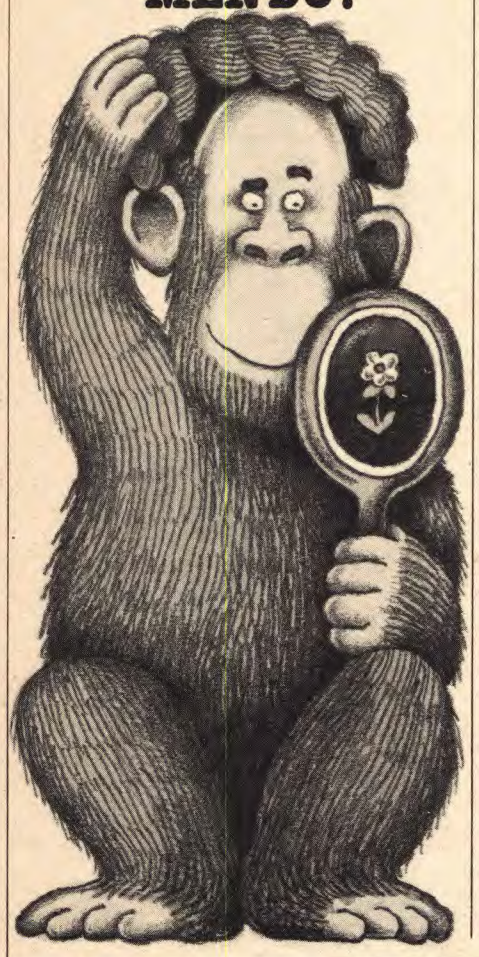
Only female mosquitoes

bite:

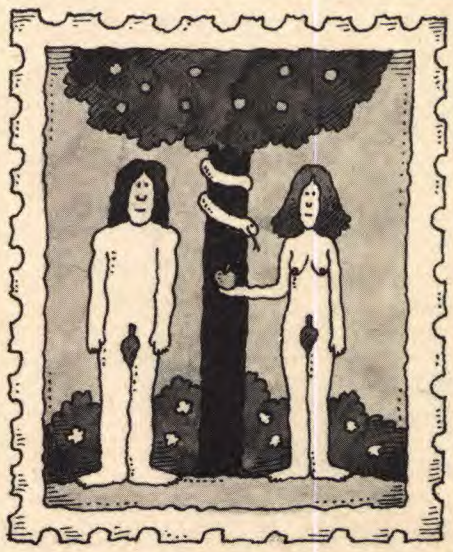
THE EASIEST SOUNDS FOR THE HUMAN EAR TO HEAR ARE:

ILLUSTRATIONS BY LIONEL KALISH

DID YOU KNOW THAT MALE MONKEYS LOSE THE HAIR ON THEIR HEADS IN THE SAME WAY MEN DO?



Ever since the issuance of the first postal stamp, the philatelic hobby has fascinated young and old the world over. The word "philately" itself was coined from the Greek words **philos** (love) and **ateleia** (exemption from tax), alluding to the fact that the first stamps served as evidence that postage charges had been prepaid and thus the receiver was free from further charge.



THE GREAT ARTIST TITIAN, WHO LOVED THE GOOD LIFE & BAD GIRLS, DIED JUST ONE YEAR SHORT OF 100.

The very first comic strip wasn't "Wonder Woman" or "Spider Man." It was "The Yellow Kid," first appearing in the New York World in 1896—and it was an immediate hit. The cartoonist? Richard Felton Outcault, who really started something.

Mozart composed elegant minuets at the age of 3. Beethoven played piano in public at 8. Chopin and Schubert were old men of 9 and 10 when they started seriously composing and performing on the concert stage.

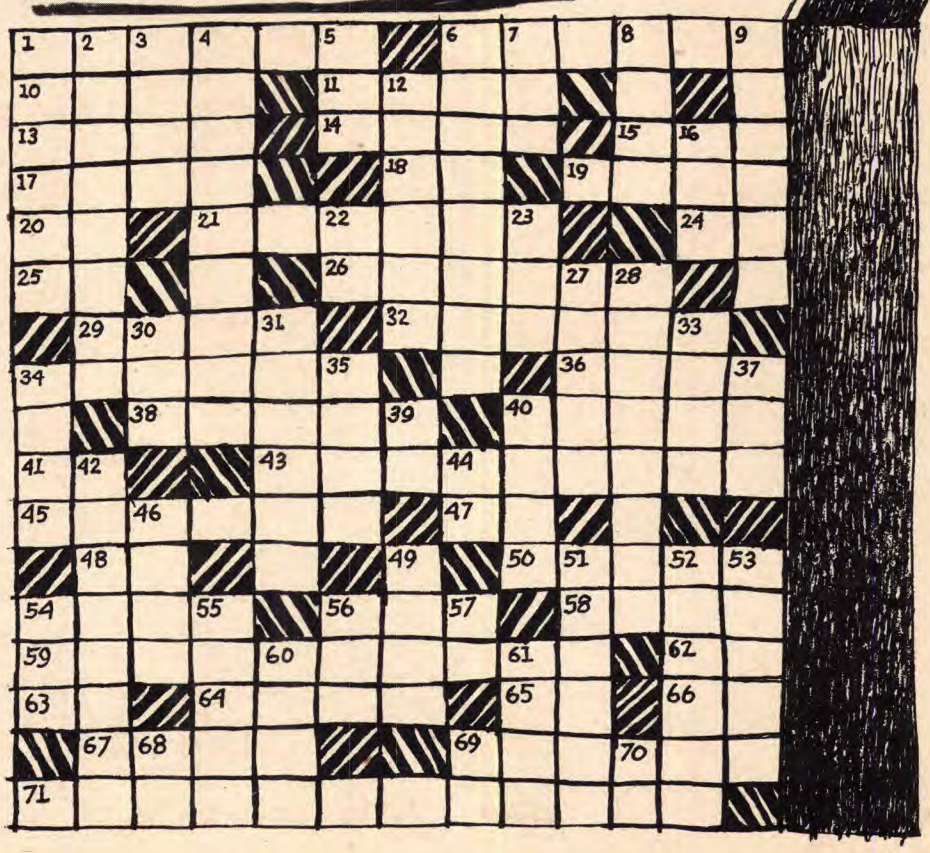
THIS SPREAD WAS SET IN ITC GARAMOND, ITC BENGUIAT CONDENSED, ITC KORINNA, ITC CHELTENHAM, ITC AMERICAN TYPEWRITER, ITALIA, ITC SERIF GOTHIC, ITC AVANT GARDE GOTHIC CONDENSED, AND ITC BOOKMAN

JACKS-IN-THE BOX

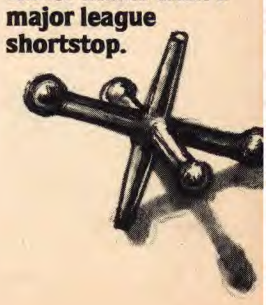
If you check your dictionary (an unspeakable crime for an honest puzzle-solver) you'll find more than 30 definitions for the word "jack." Of course, there are the obvious. Like a small, usually white ball used as an aiming mark for serious lawn bowlers. Or a wooden rod in the mechanism of a harpsichord, which rises when the key is depressed and causes the attached plectrum to strike the string. Or a Polynesian tree bearing a fruit resembling breadfruit. But we wouldn't insult your intelligence with such common knowledge.

It's when "jack" is combined with other letters that you're really in trouble. A jackeroo, for instance, is an inexperienced fellow working as a novice on an Australian sheep station. A jacksmelt (Atherinopsis californiensis) is a large silversides that grows to the astounding length of 22 inches. A jackspaniard is a West Indian wasp that builds flat, open nests.

But don't worry. We made our puzzle so simple, any manjack can do it. So pour yourself a Jack Rose, jack up your brain power, take pen in hand, and we trust you'll hit the jackpot.



Twosies, threesies—up to ten and back without dropping the bouncing ball. At Jacks, little girls have faster hands than a major league shortstop.



No. 7 in a series of Very Graphic Crossword Puzzles by Al McGinley & Don McKechnie

ACROSS

1. Skyway robbery
6. ____ jack
10. Bradley or Sharif
11. "Jacks or better to ____"
13. Roman 2,900
14. Actor's part
15. Kind of fabric
17. Astronaut affirmatives
18. Nickel (chem. symbol)
19. Kind of seaweed
20. Color (abbr.)
21. Jack of all ____
24. ____ myself and I
25. ____ al.
26. Pries
29. One who polices
32. Photograph again
34. Shaves wood
36. Jack and ____ went up...
38. Like a Jumping Jack
40. Russian fur
41. Not the afternoon
43. "Please don't ____ big brown eyes at me"
45. Defective assembly line product
47. ____ lingual
48. The ____ Rams
50. Jack up the ____ (raise the tariff)
54. ____ and the Beanstalk
56. Commercials
58. Invitation initials
59. Words for printers' impressions
62. Hesitant sound
63. "____ to blazes!"
64. Cracker ____
65. Eleven, in old Rome
66. Continent (abbr.)
67. Nasty
69. ____ up (carouse)
71. Carved pumpkin

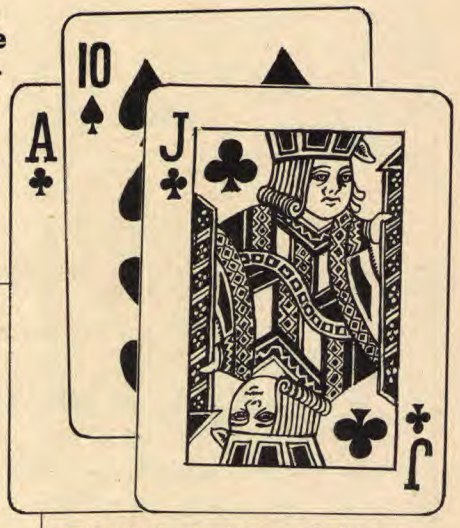
DOWN

1. ____ to the Square (J. Albers)
2. Having eternal fame
3. Smilin' ____
4. Jack ____ (the All-American boy)
5. Hebrew measure
6. One without a doubt
7. 1, in France
8. Like Jack Frost sugar
9. Jack the ____
12. Muse
16. Shade tree
22. Smith or Jolson
23. "Ready, get ____, go!"
27. Indian prince
28. Equipment for Aspen or Stowe
30. Aeronautics agency
31. Charles Sanders ____, Am. philosopher
33. Old time measures
34. Jack ____ (TV personality)
35. ____ machine (Vegas adjunct)
37. Robert E. ____
39. ____ Salvador
40. Mix
42. Kind of cancer
44. 16 oz.
46. Union ____
49. Aleutian island
51. Come on the scene
52. "In the ____ by the moonlight..."
53. Jack ____ would eat no fat
54. Irish dance
55. Telly's TV role
56. Pain reliever ingredients (abbr.)
57. Naval police (abbr.)
60. ____ second (one billionth of a second)
61. Way out
68. Prefix for ____ology (earth science)
69. K-M-O
70. Comparative suffix

ANSWERS ON PAGE 70

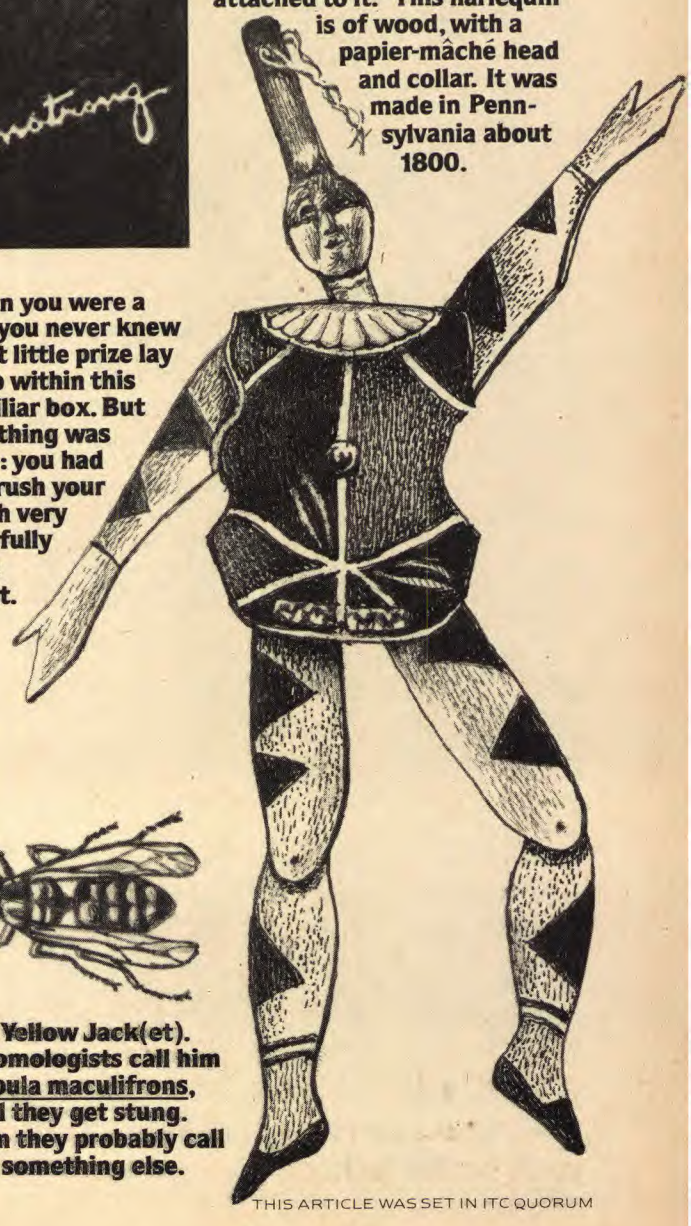
This Jack Knife, with two blades and a buffalo-horn handle, was the top of the Sears Roebuck line in 1897. Price: 65¢.

Who led Hudson High to gridiron glory? Who was so courageous and pure of heart that no bad guy could stand a chance against him? Who did more to jack up Wheaties sales than anybody? Who else but Jack Armstrong, the all-American boy?

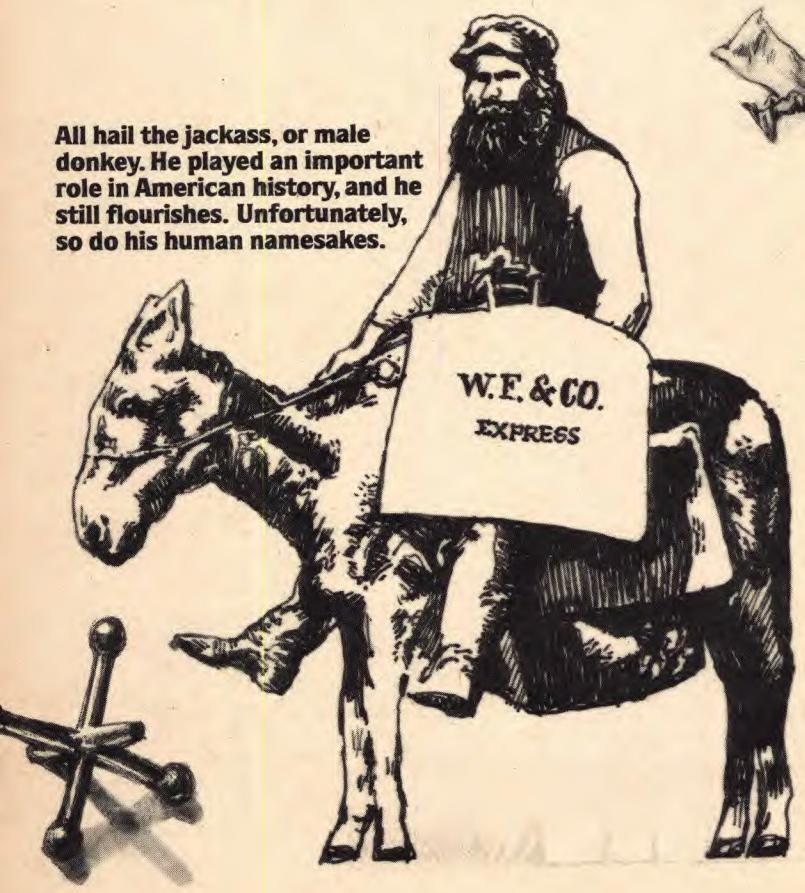


The Jack playing card always has a picture of a servant or man of humble position. That's why it's also called the Knave. Anyway, it still takes a pair or better to open. And if you have one with an Ace, you'll do very well at Blackjack.

The Jumping Jack is more fun than the dictionary indicates: "A toy consisting of a jointed figure which is made to dance by pulling a string or stick attached to it." This harlequin is of wood, with a papier-mâché head and collar. It was made in Pennsylvania about 1800.



All hail the jackass, or male donkey. He played an important role in American history, and he still flourishes. Unfortunately, so do his human namesakes.

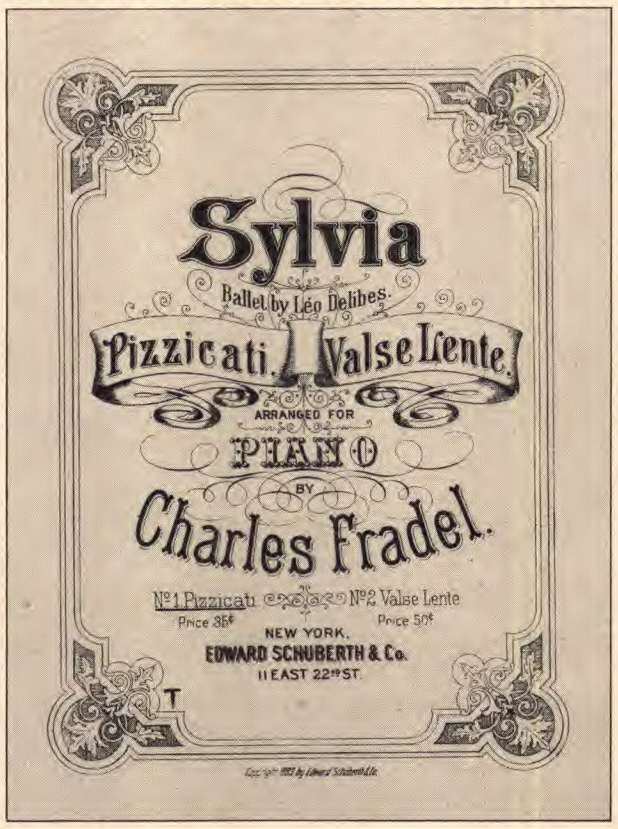


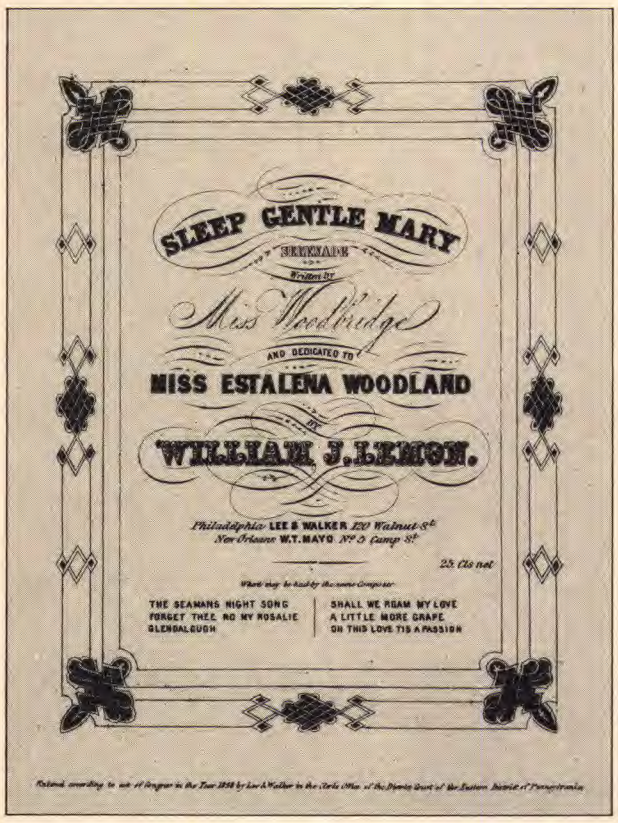
When you were a kid, you never knew what little prize lay deep within this familiar box. But one thing was sure: you had to brush your teeth very carefully that night.

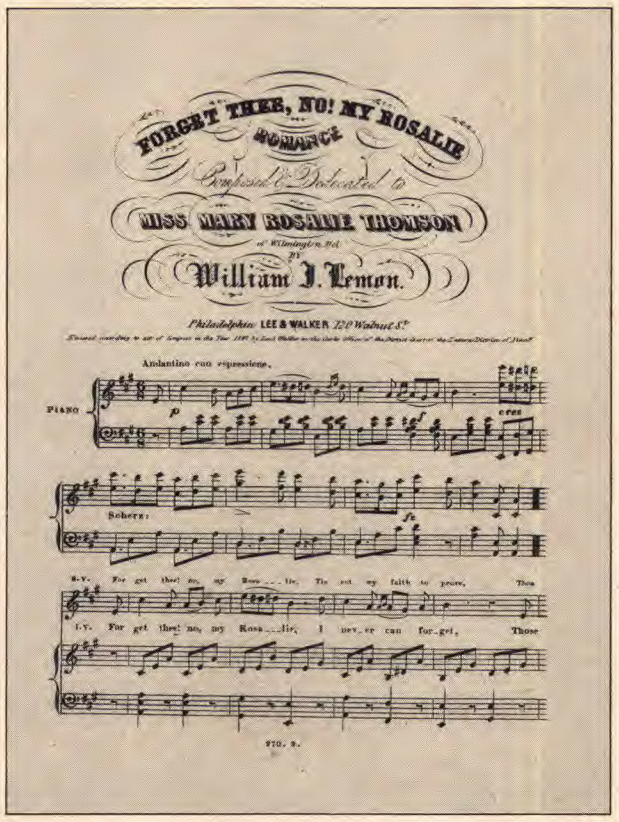
The Yellow Jack(et). Entomologists call him Vespula maculifrons, until they get stung. Then they probably call him something else.

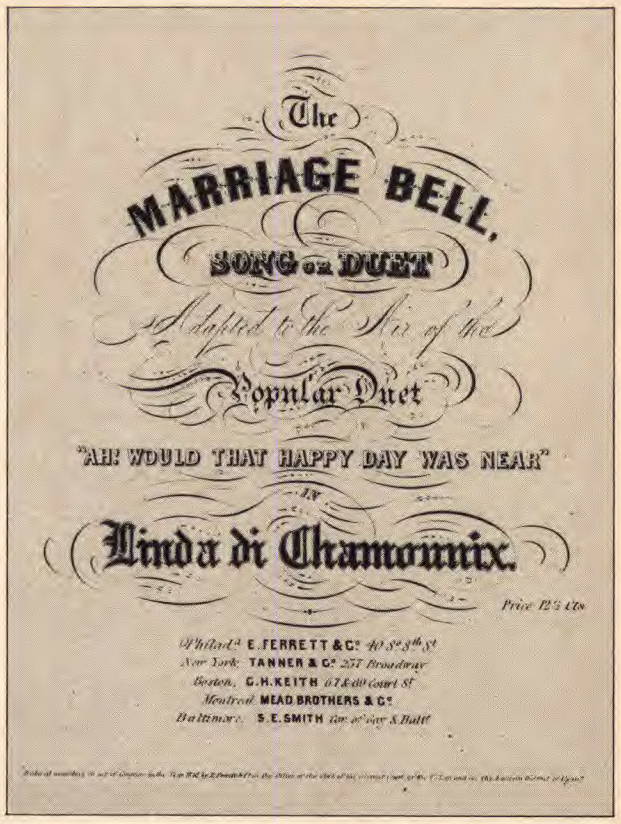
THIS ARTICLE WAS SET IN ITC QUORUM

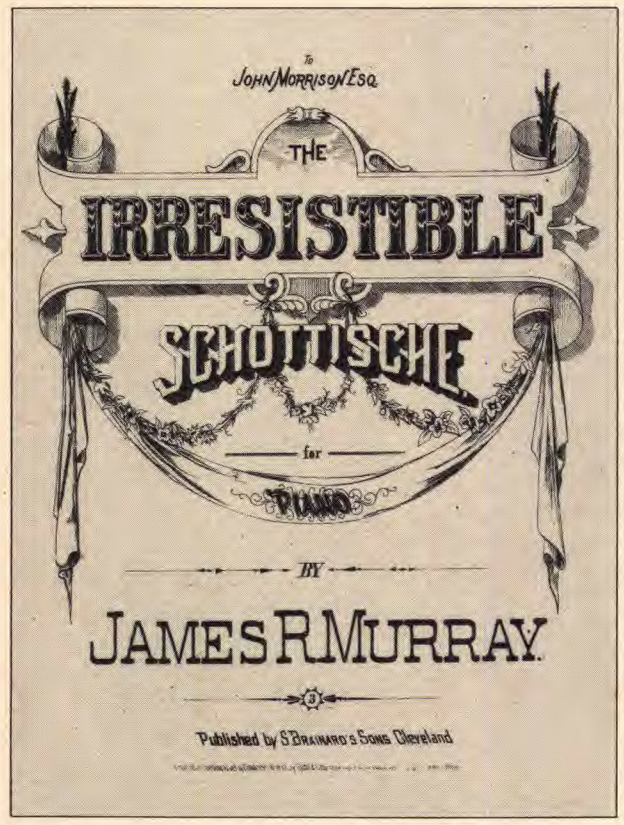
EARLY SHEET MUSIC

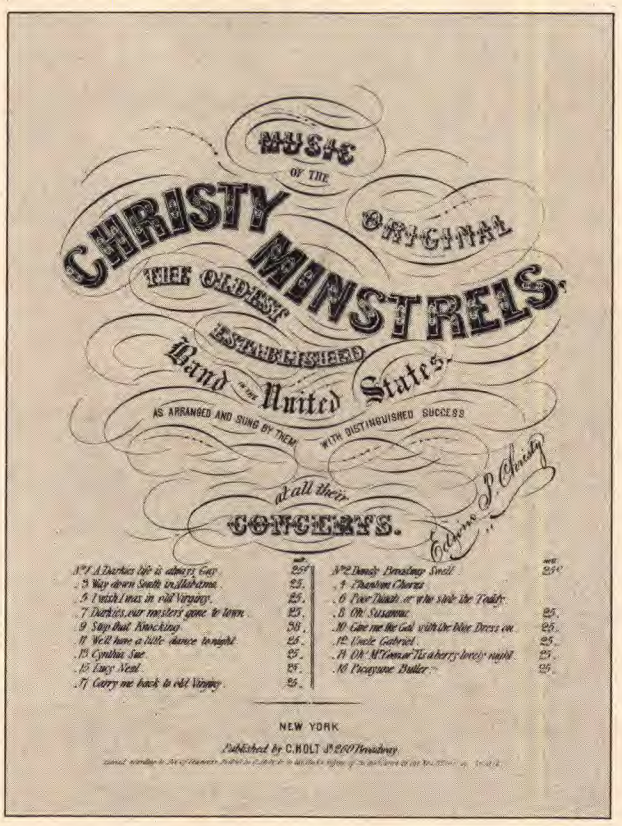


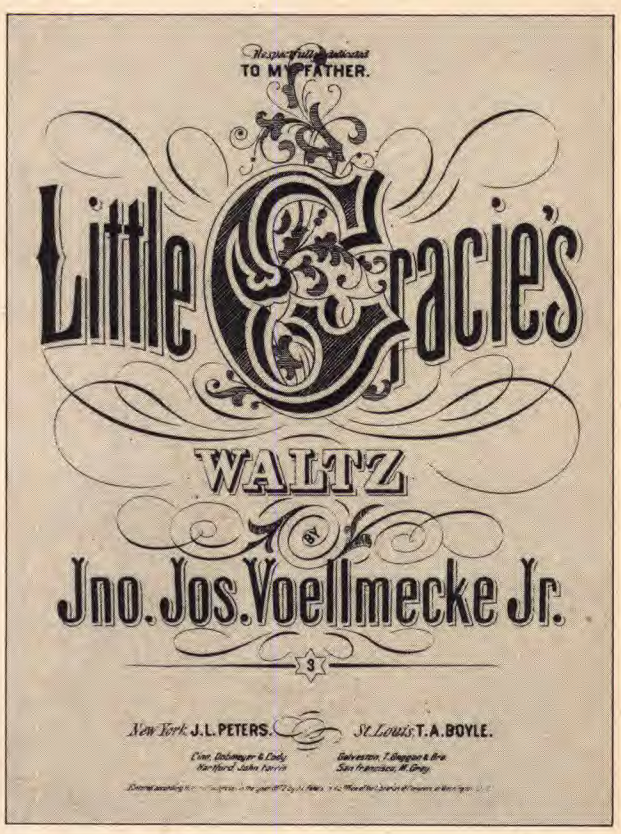










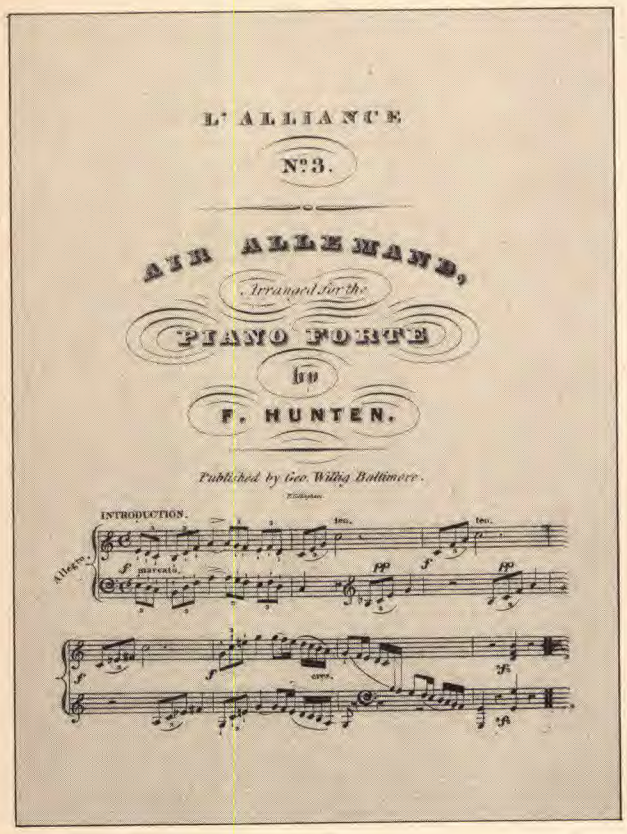


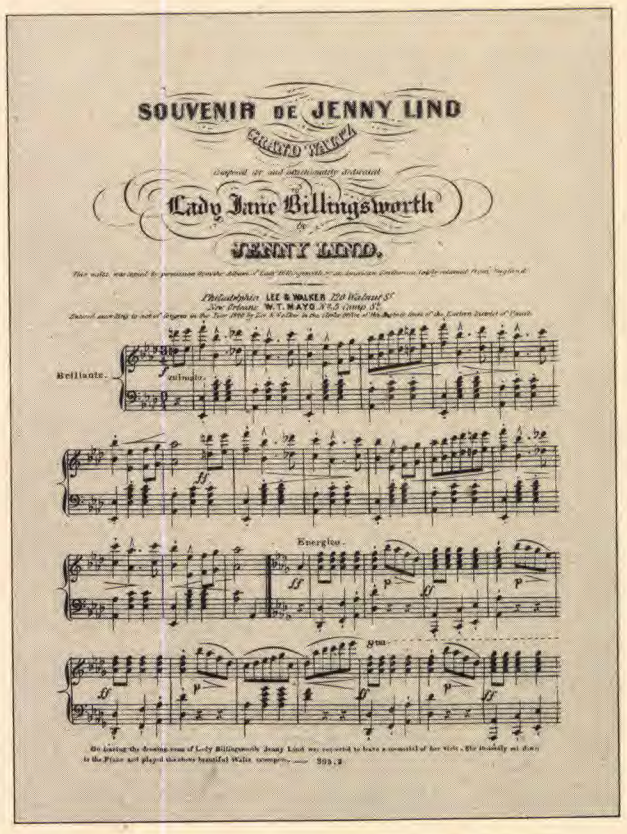
Today's record album covers with their beautiful illustrations and striking typography may be only the most recent trend in an age-old American tradition of lavishly illustrated music covers.

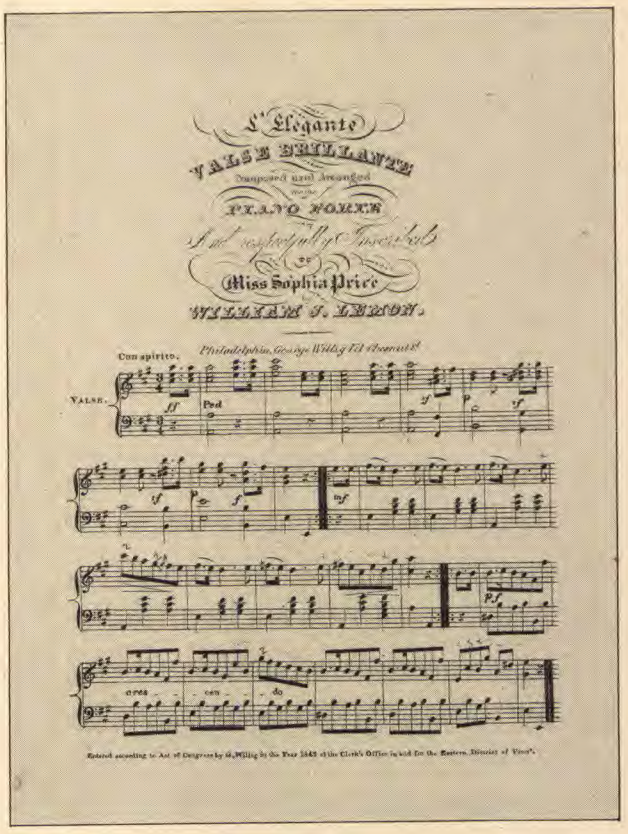
In the middle of the nineteenth century, sheet music was being printed in vast quantities in order to meet demand. There were songs for almost every occasion of note—songs about famous people, songs dedicated to ordinary individuals (such as one's grandfather), or to organizations (The Philadelphia Firemen), and songs to honor historic events.

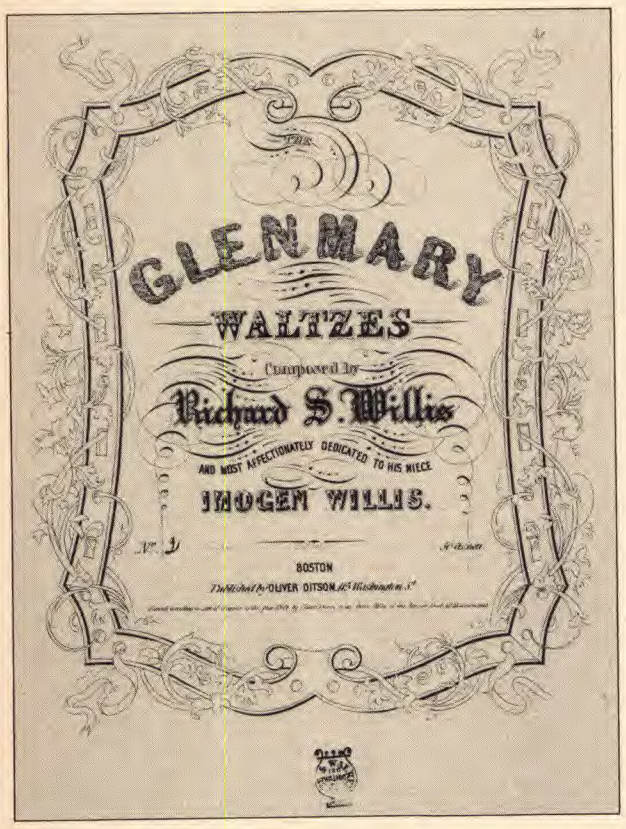
I have collected many examples of sheet music, less for the music than for the impressive covers. The very early ones were printed on good quality rag paper and bear the mark of the plate from which they were printed. Those that also bear special printers' marks are particularly desirable.

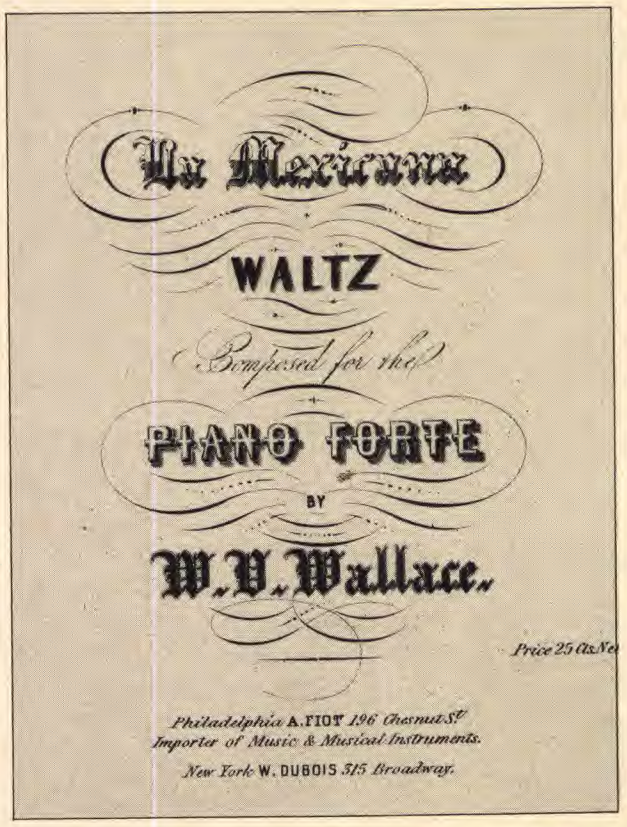
The early examples date from about 1820. The ones shown here have ornate typography but no illustration; others were elaborately illustrated with scenes,

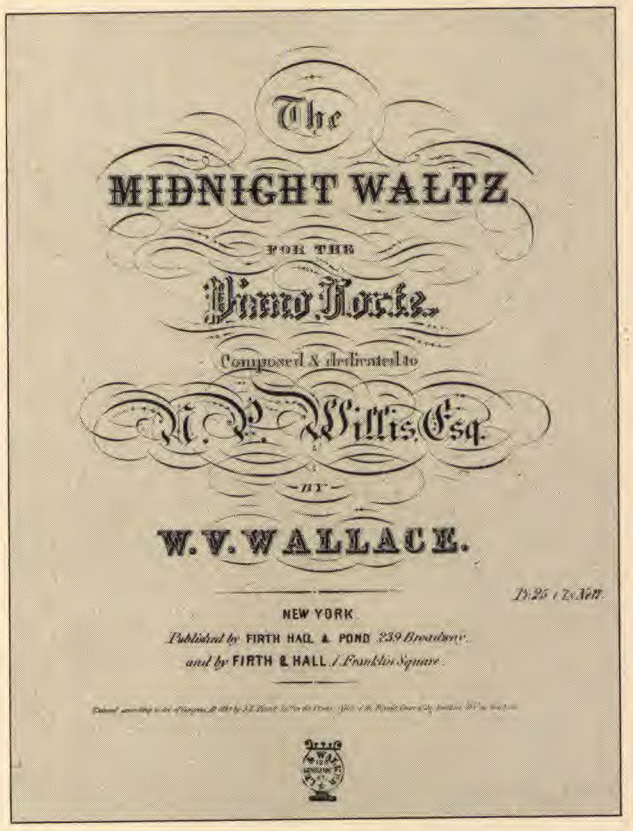


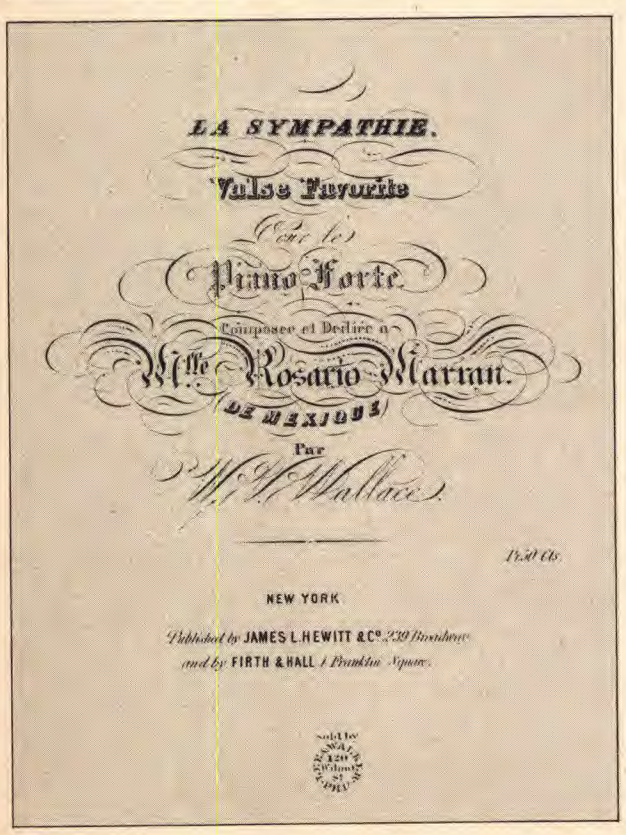


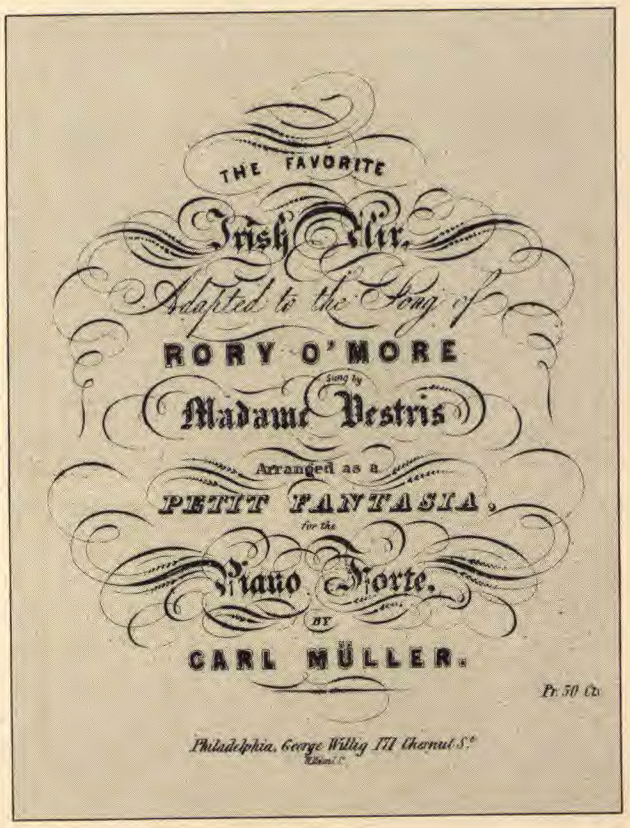






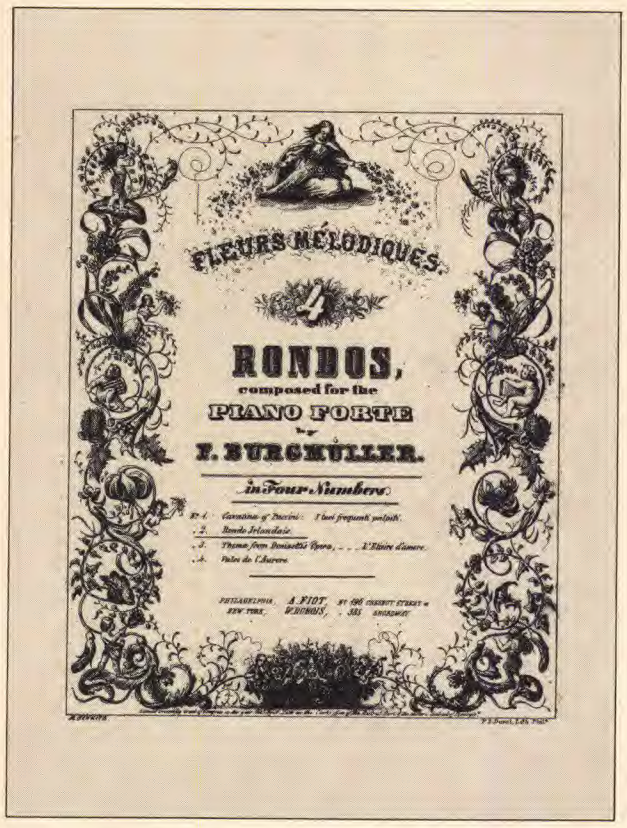


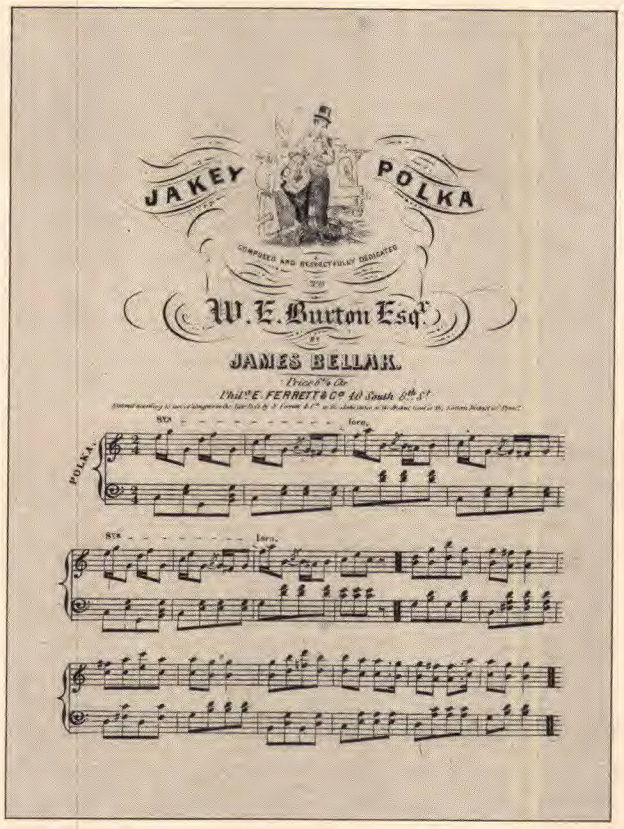


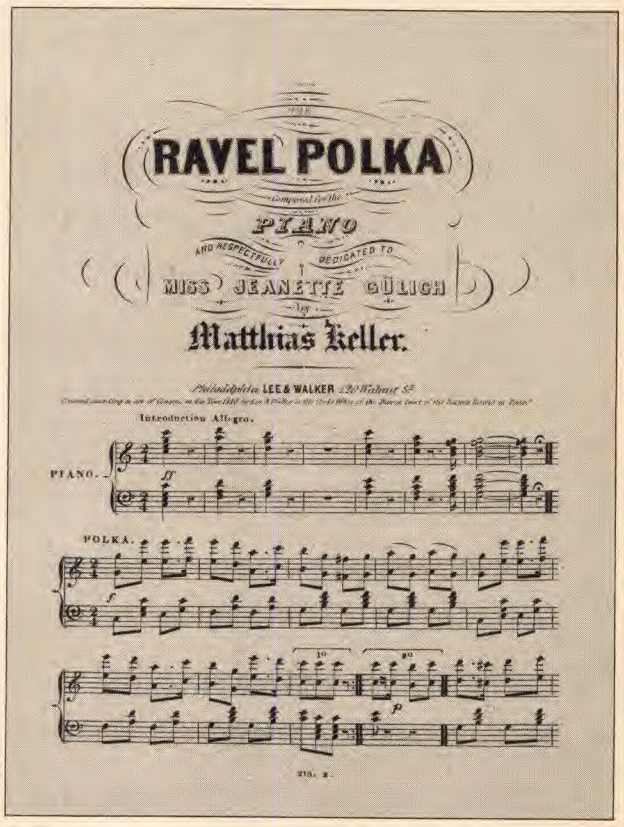


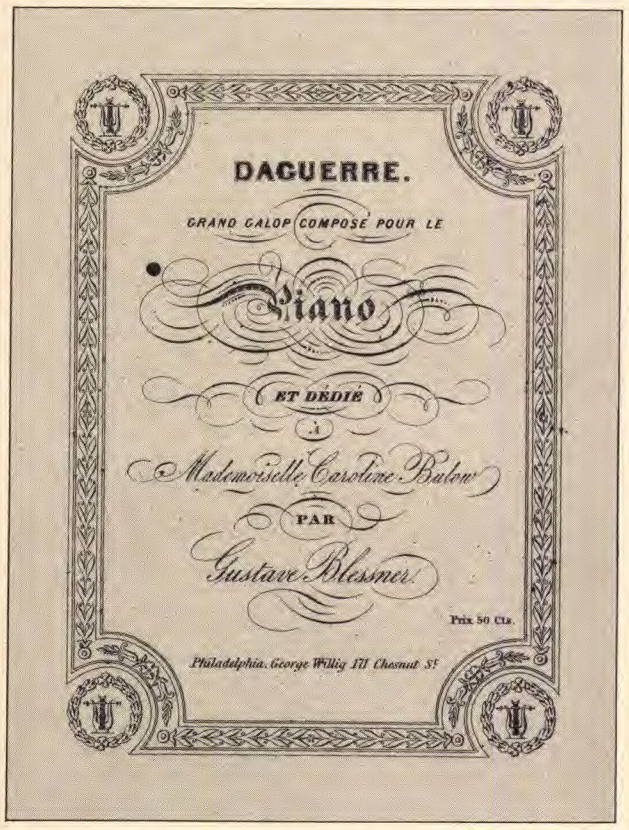
portraits or historical subjects, then delicately hand-tinted with water paints. These very early sheets may be considered similar to fine prints in a limited edition and are therefore quite collectible. Generally, the ones with pictorial subjects are stone lithographs and the typographical ones are steel-plate engravings.

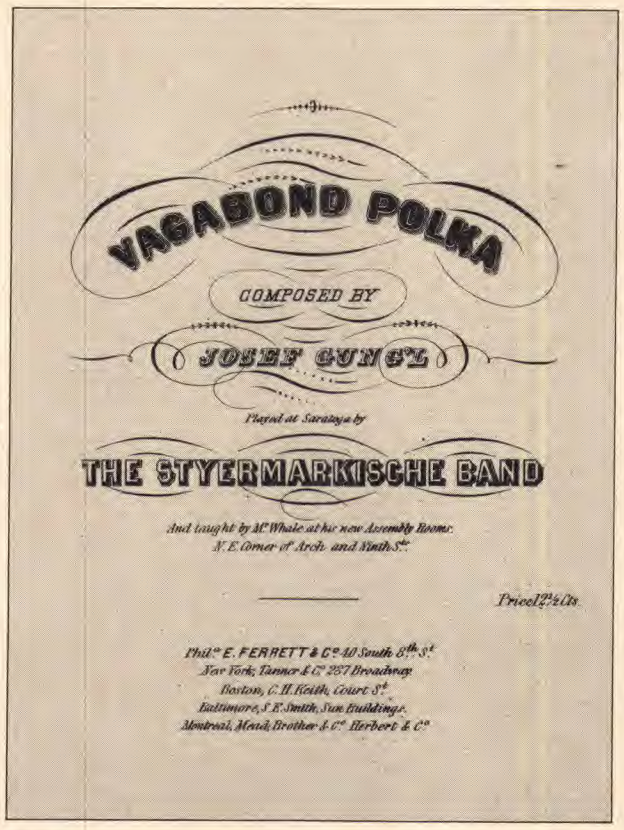
It is impossible to describe all the kinds of early sheet music, but perhaps one particular item on my library shelf suggests the enormous variety. It is a large book covered in attractive blue fabric and con-

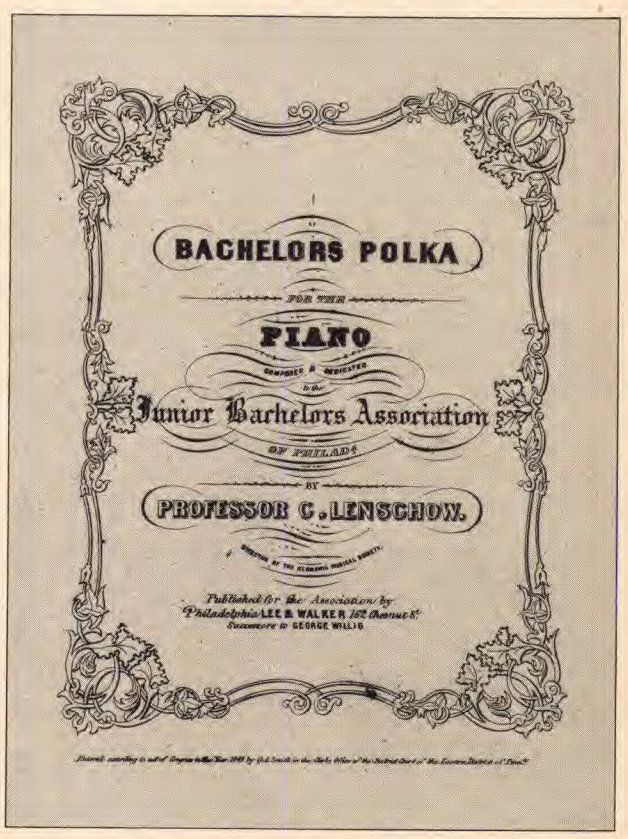


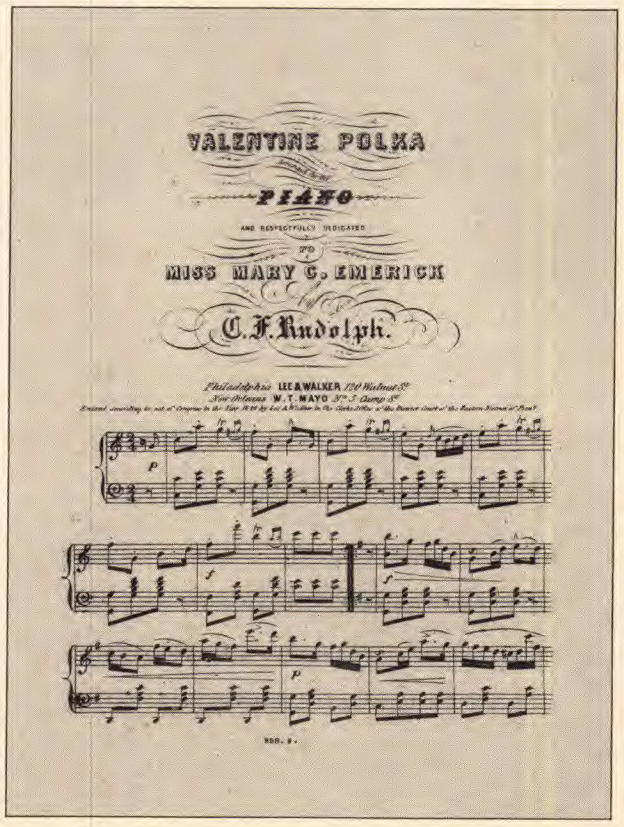






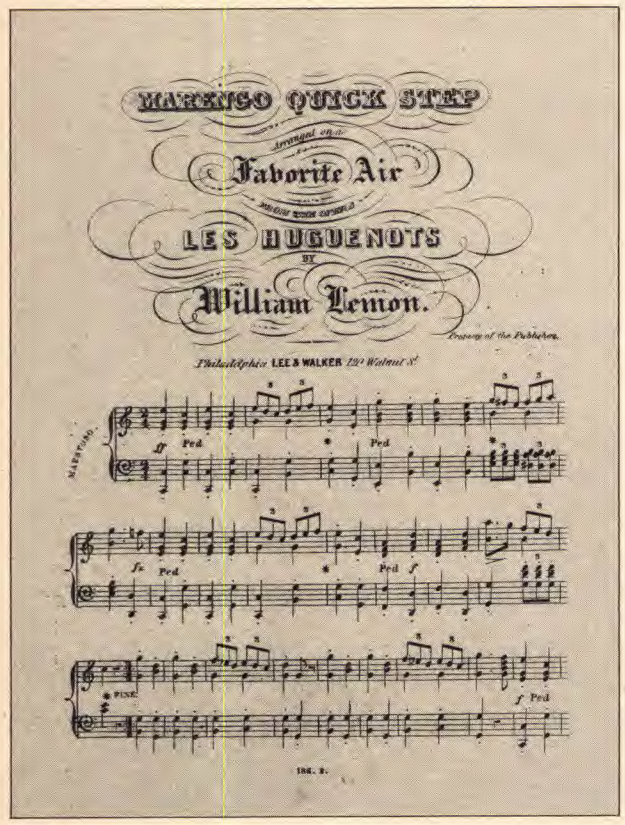


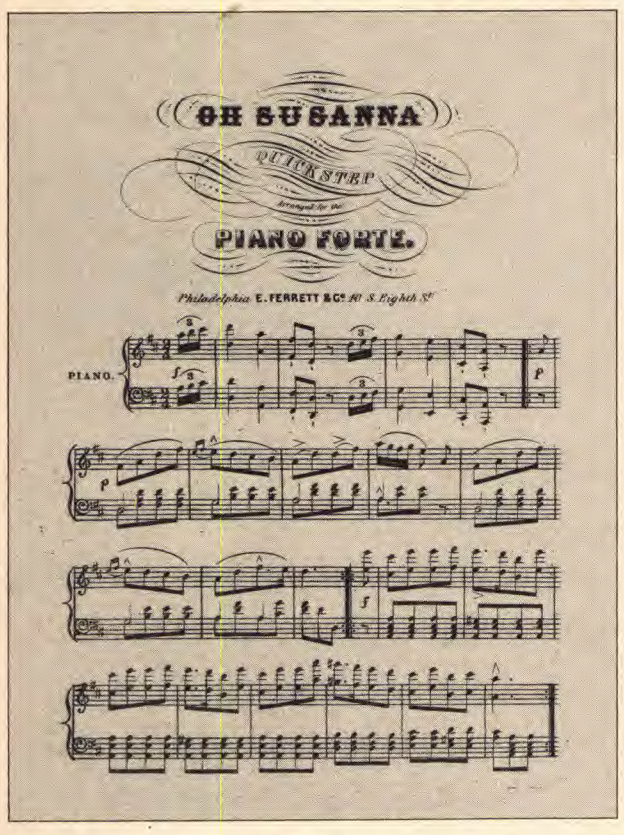


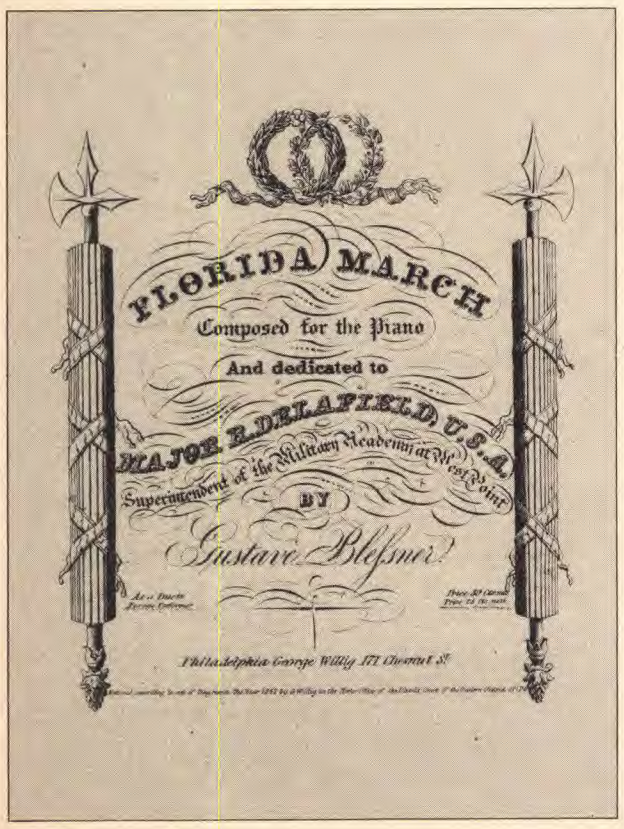


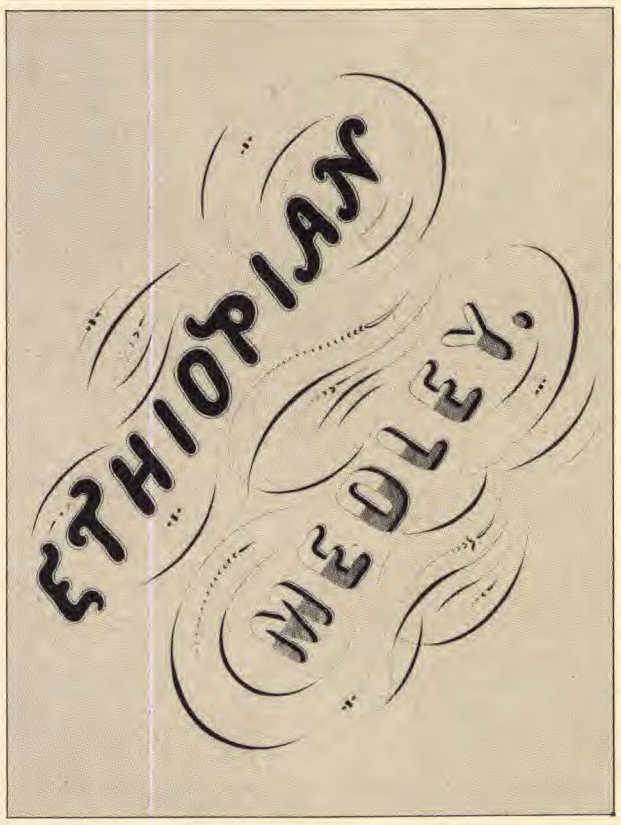
tains an assortment of 64 pieces of sheet music dated between 1842 and 1849. According to the inscription in the front of the book, they were collected by Miss Annie R. Latimer and bound in the year 1850; from its appearance, it would seem the blue cover was sewn by her hand. There is a table of contents in her neat cursive hand listing titles and authors as follows: Rondos (4), Songs (10), Variations (4), Waltzes (16), Galopades (3), Polkas (13), Quick Steps (5), Marches (9). It is apparent that waltzes and polkas were the order of the day, but also included are songs to honor Daguerre and Jenny Lind, and sentimental songs such as "Forget Thee, No!" and "Is It Thus That Fate Must Sever?"...sentiments evocative of a bygone era when there were only the piano and the human voice to entertain within the home—no records, tapes, TV or radio.

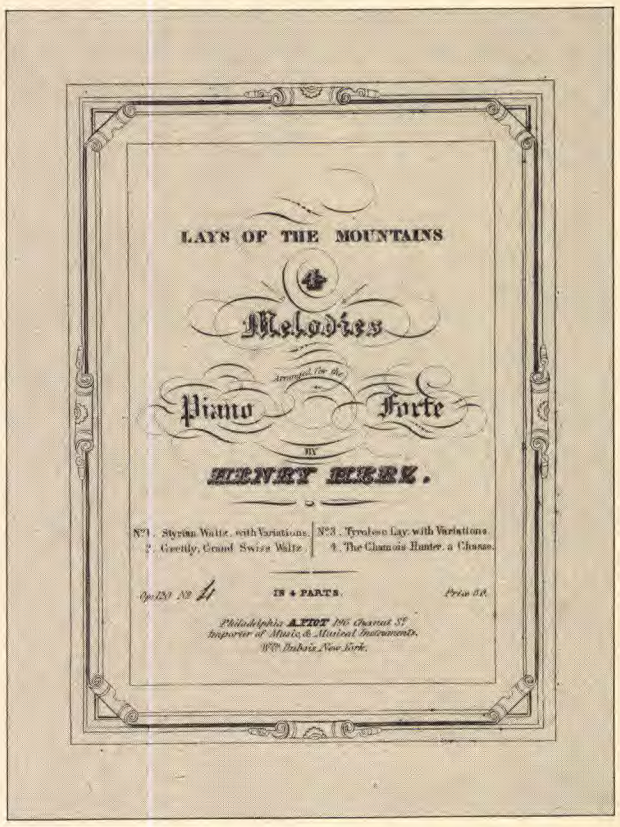
It was a time when the parlor was the focus of an evening—when friends came to sing, to perform small pageants or dramatic readings in which each member of the company played a role, and to play par-

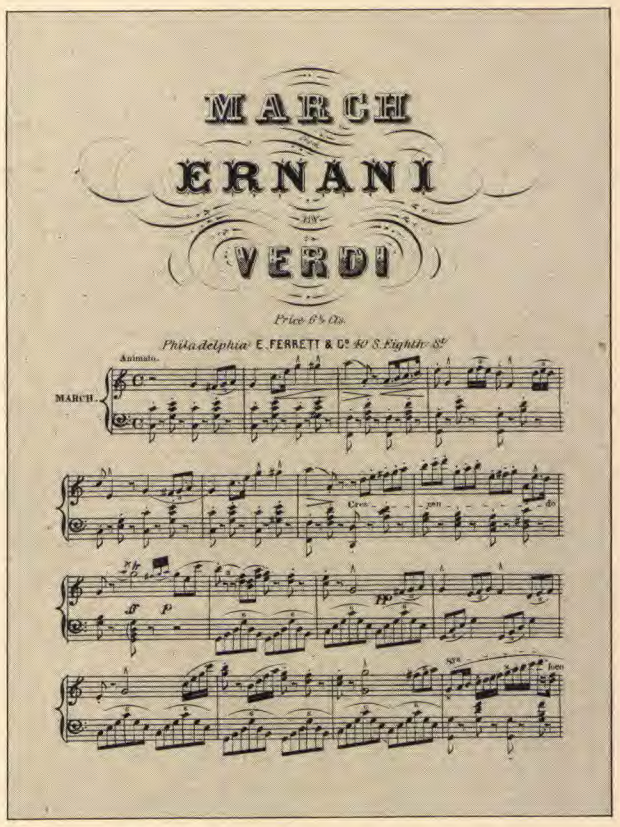


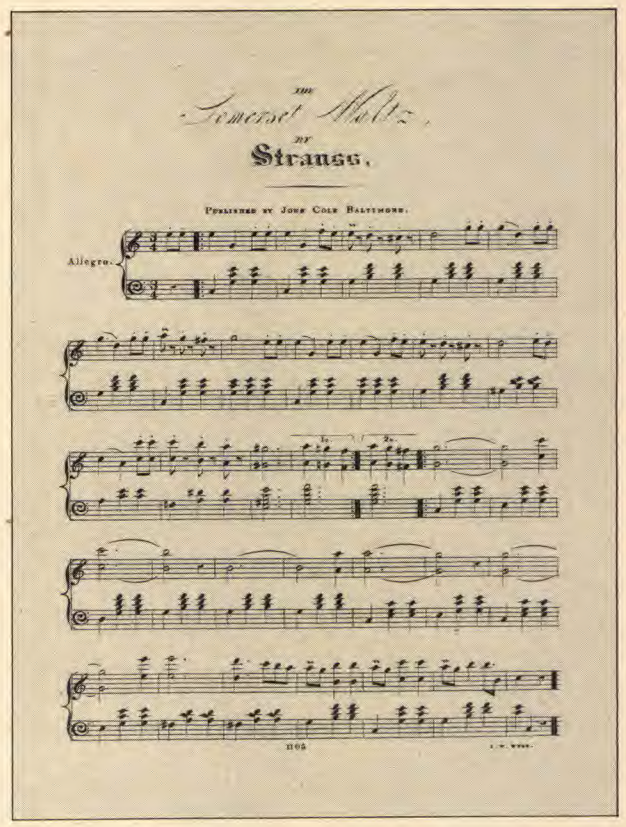


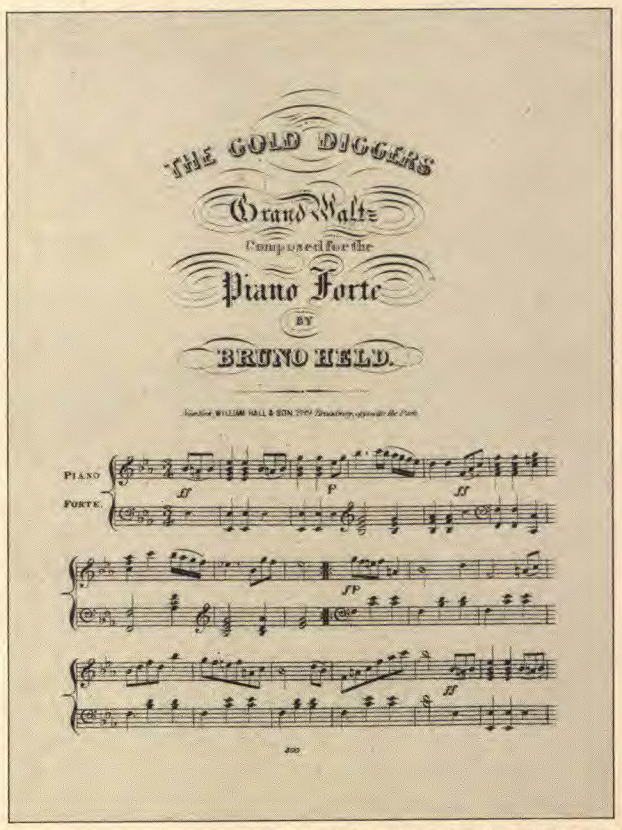












lor games. The "home-entertainment system" of the day was one's own ingenuity. Every lady of refinement was able to play the piano, and entertaining her guests that way was part of her expected duty. Luckily, music was one of the gentle arts in which a lady might partake without overstepping propriety.

Such memories are suggested by the old and beautiful sheet music—from a time when music was an important function in the household, perhaps not totally unlike our stereo systems today.

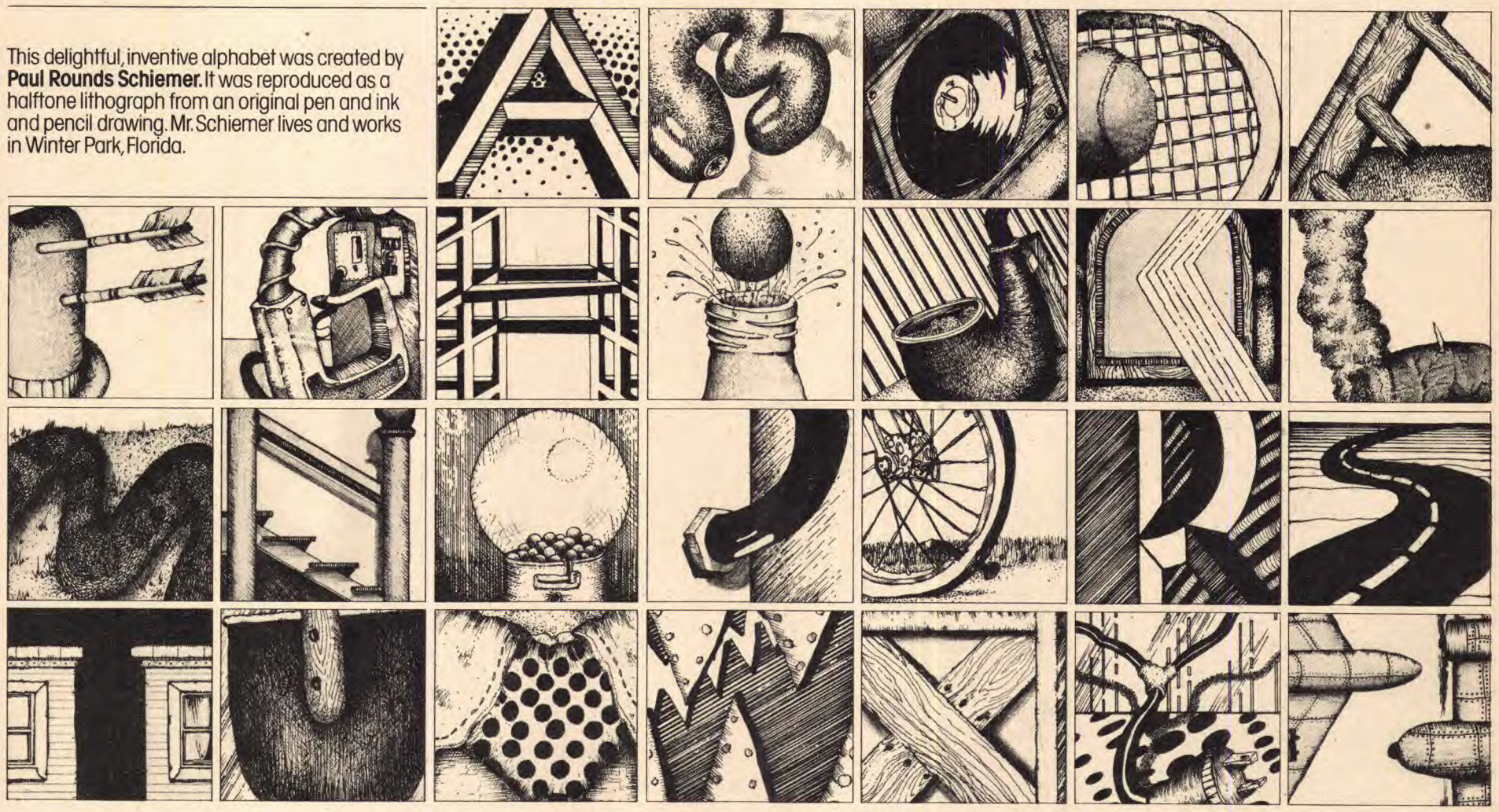
CAROL WALD©1979

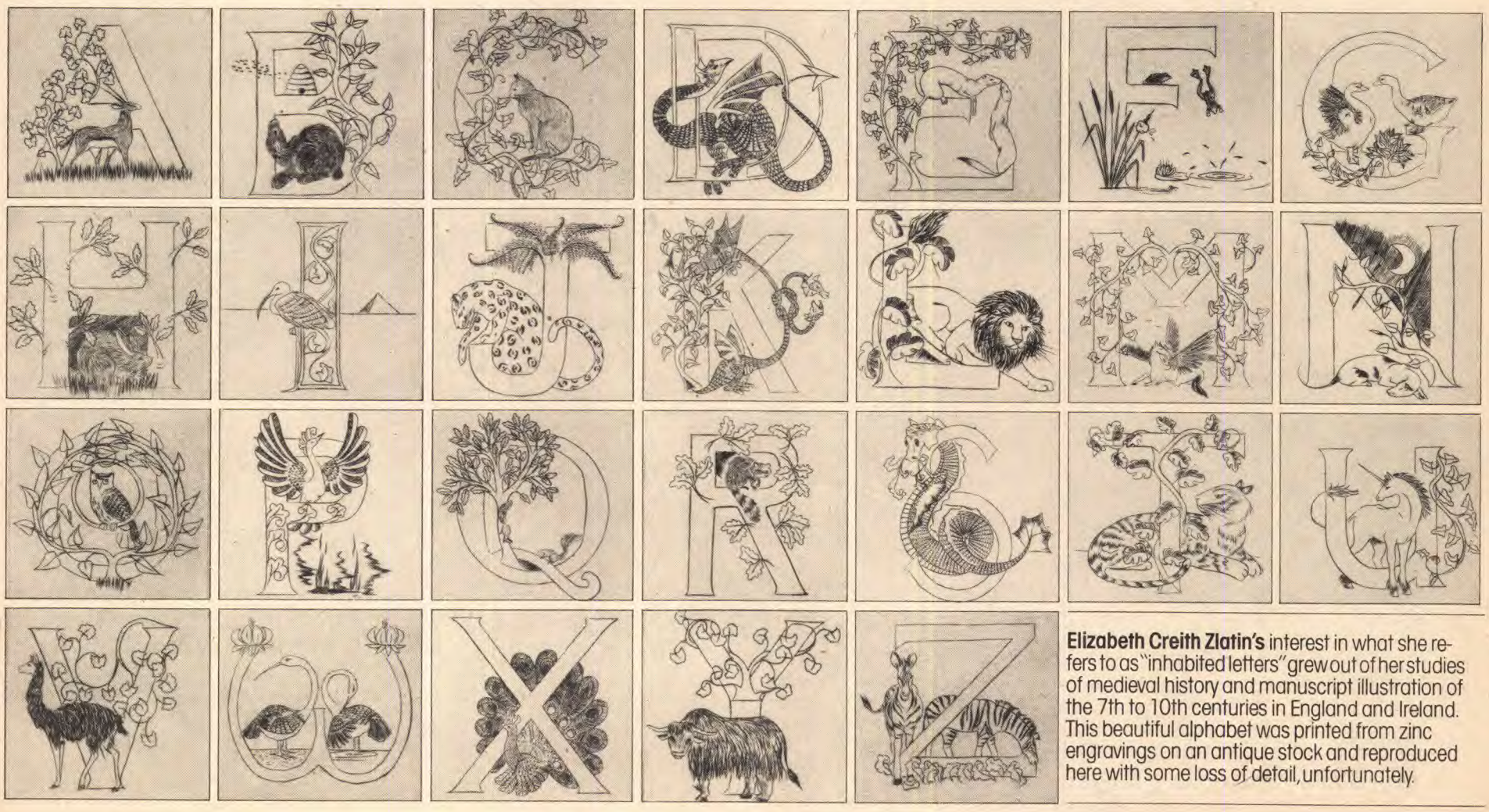
THIS ARTICLE WAS SET IN ITC NEWTEXT

Something from Everybody for U&lc

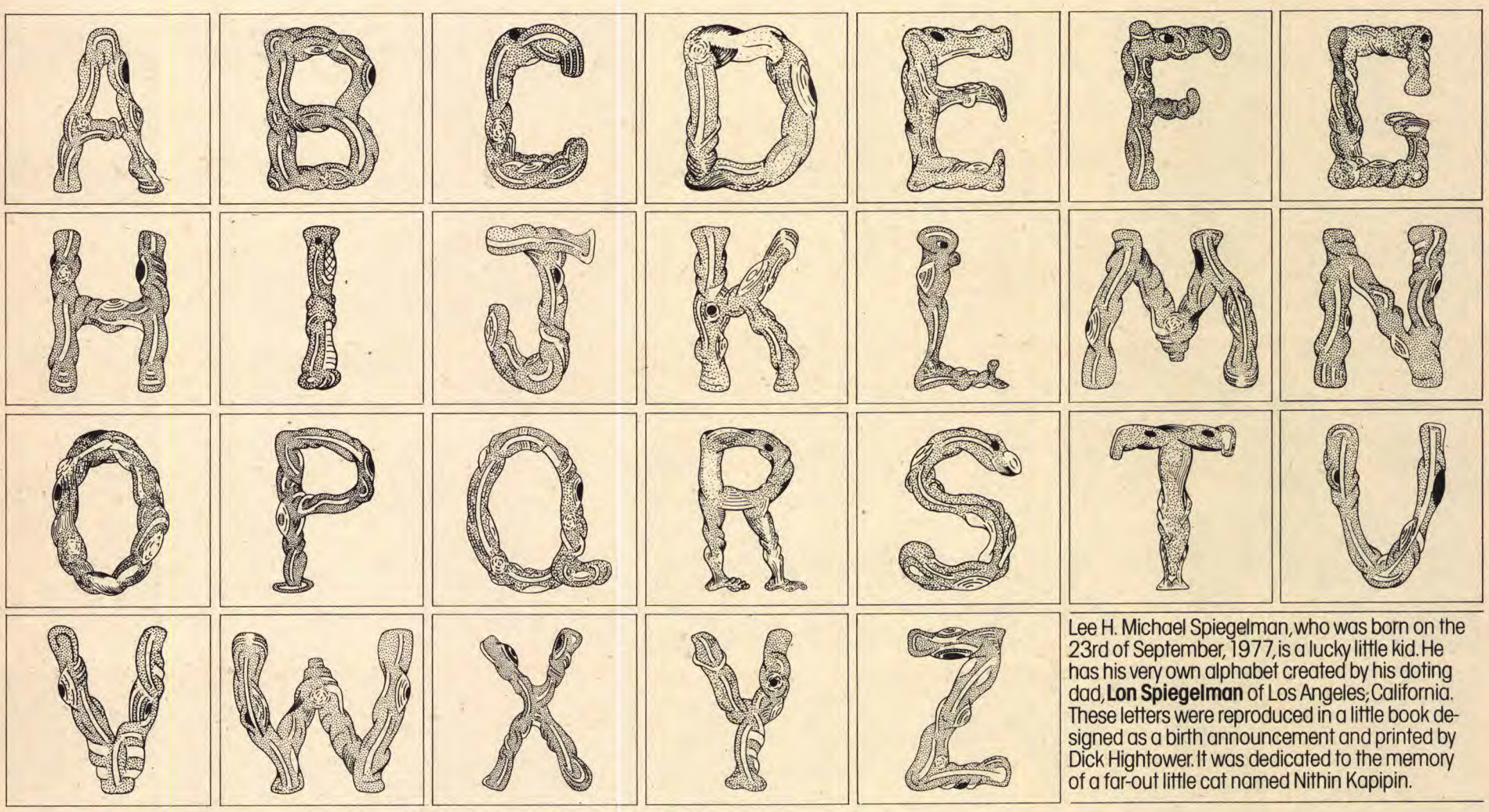
Fantastic! We've received absolutely free a potpourri of alphabet designs from avid readers that range from the artistic to the preposterous. We are, therefore, departing from our usual procedure of reproducing letters received from our audience to give you the opportunity to feast your eyes and have a few chuckles. We want to thank these enthusiastic contributors for making our lives more enjoyable, and we implore all of you to keep them coming.

This delightful, inventive alphabet was created by **Paul Rounds Schiemer.** It was reproduced as a halftone lithograph from an original pen and ink and pencil drawing. Mr. Schiemer lives and works in Winter Park, Florida.



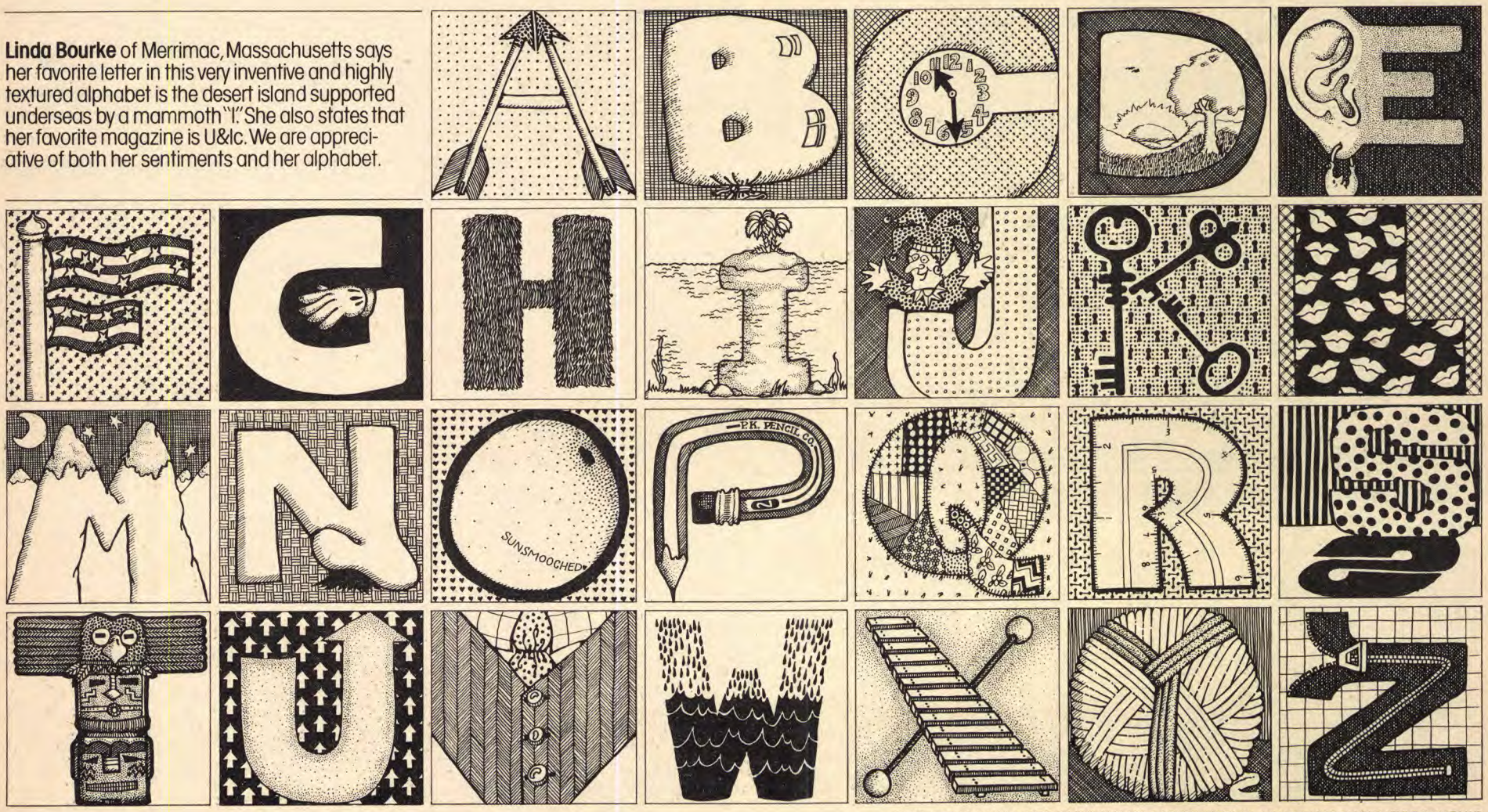


Elizabeth Creith Zlatin's interest in what she refers to as "inhabited letters" grew out of her studies of medieval history and manuscript illustration of the 7th to 10th centuries in England and Ireland. This beautiful alphabet was printed from zinc engravings on an antique stock and reproduced here with some loss of detail, unfortunately.



Lee H. Michael Spiegelman, who was born on the 23rd of September, 1977, is a lucky little kid. He has his very own alphabet created by his doting dad, **Lon Spiegelman** of Los Angeles, California. These letters were reproduced in a little book designed as a birth announcement and printed by Dick Hightower. It was dedicated to the memory of a far-out little cat named Nithin Kapipin.

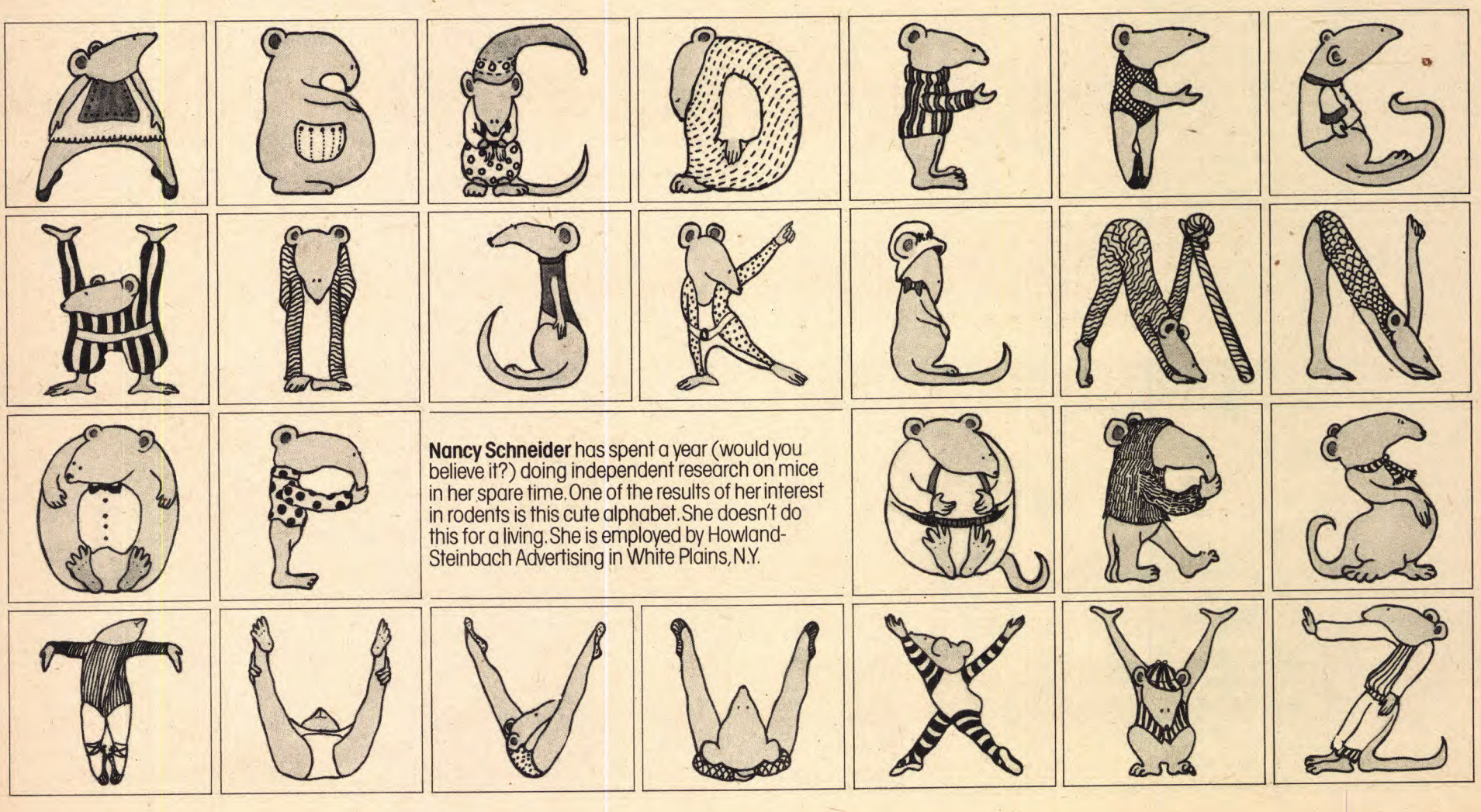
Linda Bourke of Merrimac, Massachusetts says her favorite letter in this very inventive and highly textured alphabet is the desert island supported underseas by a mammoth "I." She also states that her favorite magazine is U&lc. We are appreciative of both her sentiments and her alphabet.



THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC CONDENSED AND ITC SOUVENIR

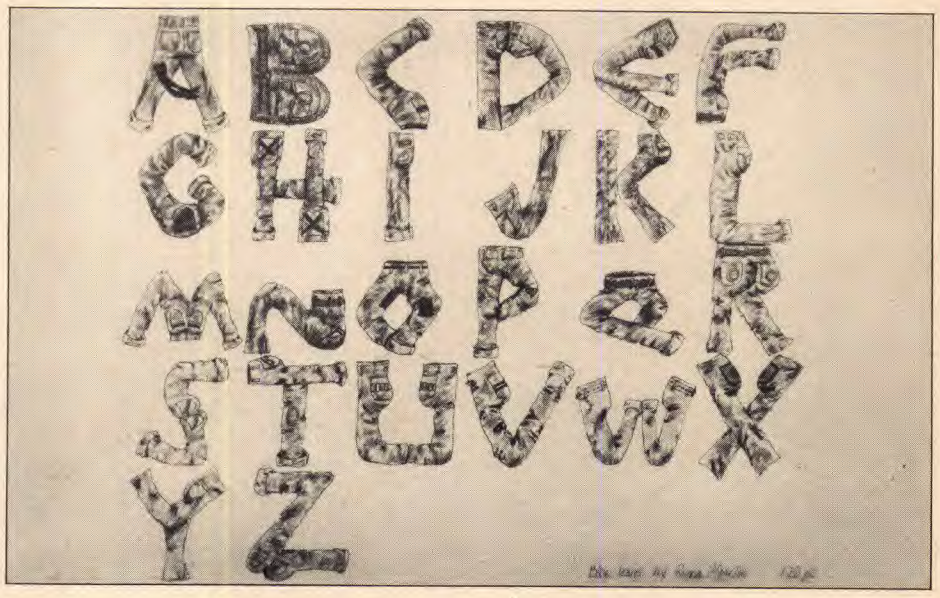
J.J. Chavda, Assistant Professor at Florida Technological University in Orlando, submitted this handsomely conceived photographic alphabet derived from the everyday objects that surround us. It takes an astute eye to select and create something worthwhile out of things that are there but are rarely noticed.

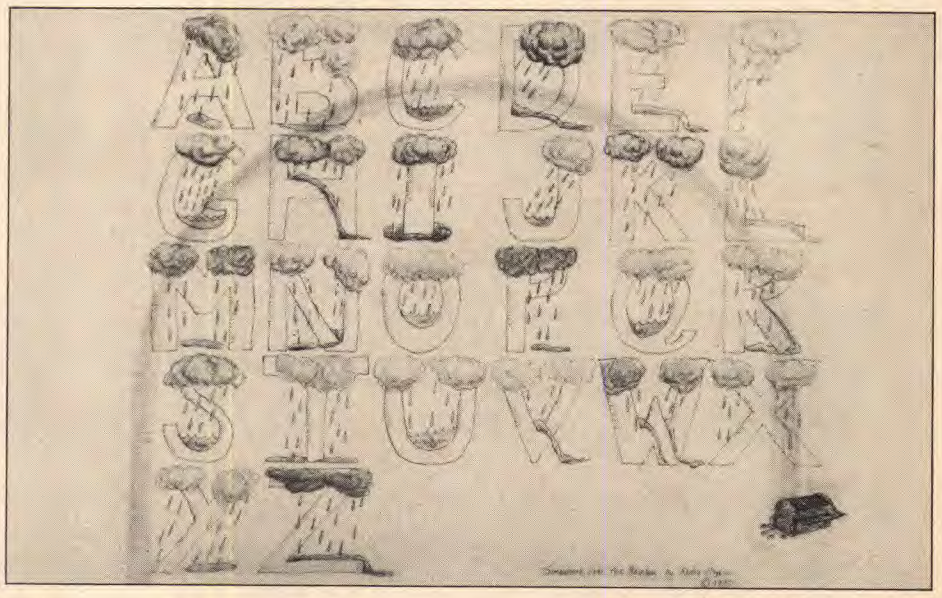
Tina G. Hahn sent in this alphabet. She calls it her "Jazz Age Alphabet." The illustrations were done for a "Jazz Age Glossary" which never saw the light of day. She submitted this design as part of her senior thesis at Wesleyan University. Seven of her favorite letters were stolen, which she considers the greatest compliment ever paid to her work.

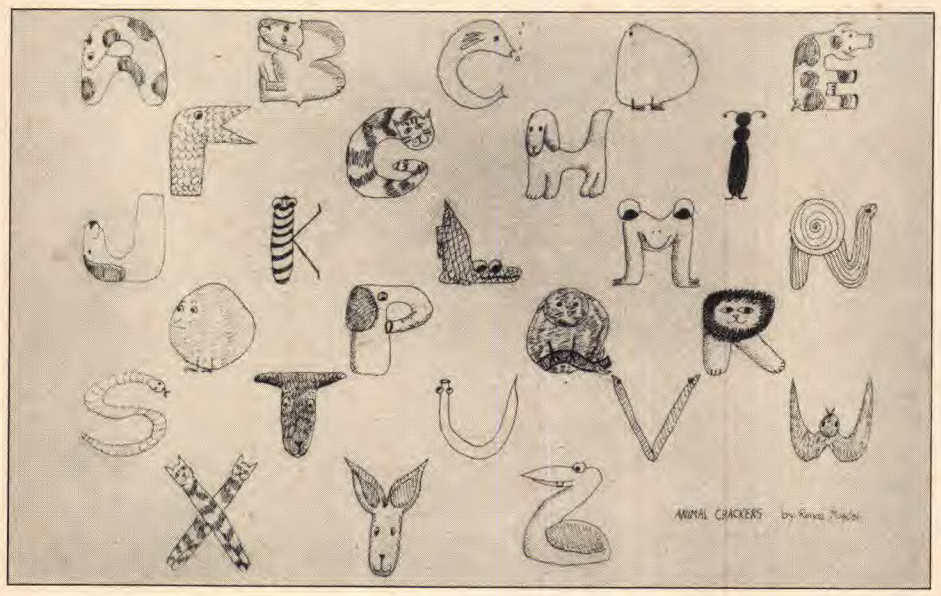


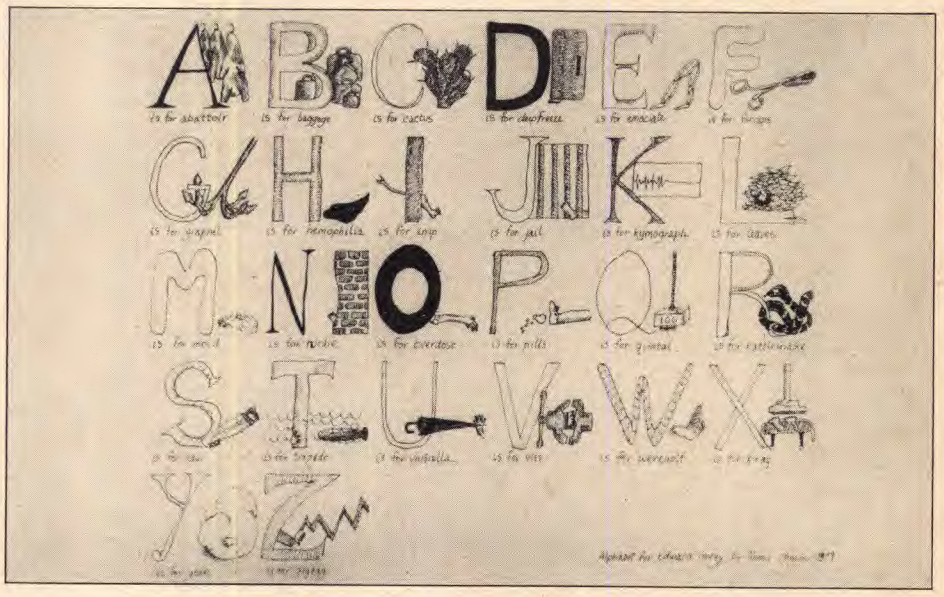
Nancy Schneider has spent a year (would you believe it?) doing independent research on mice in her spare time. One of the results of her interest in rodents is this cute alphabet. She doesn't do this for a living. She is employed by Howland-Steinbach Advertising in White Plains, N.Y.

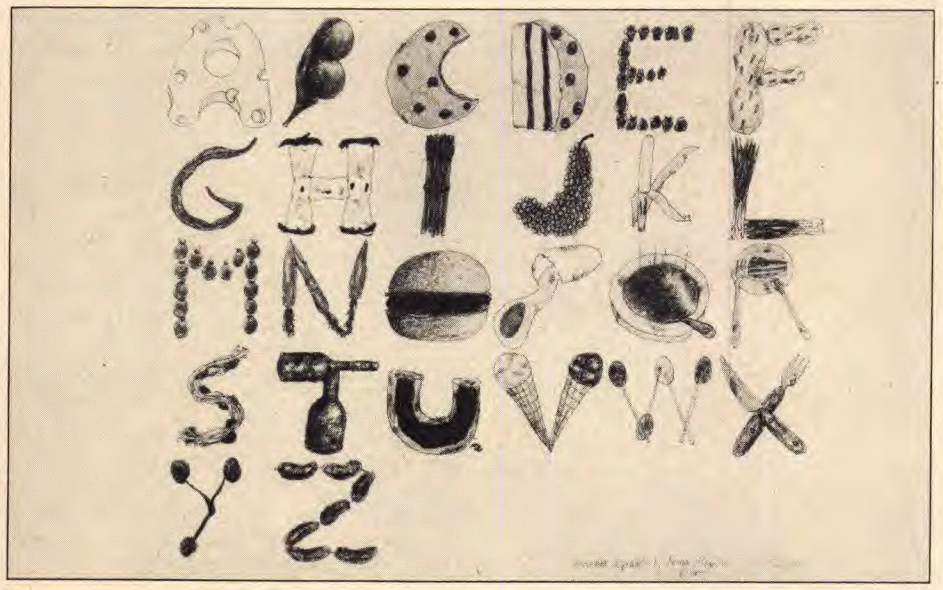
These alphabets are sensational. And twice as sensational in color which, unfortunately, is not available to us. We have met with another unfortunate situation. All the information on the source of these captivating caps has mysteriously disappeared except the name of the talented designer which is **Ronna Mogelon.** Dear Ronna, please send us complete information on the wheres and whys and hows of your work and we will set the matter straight in a future issue.

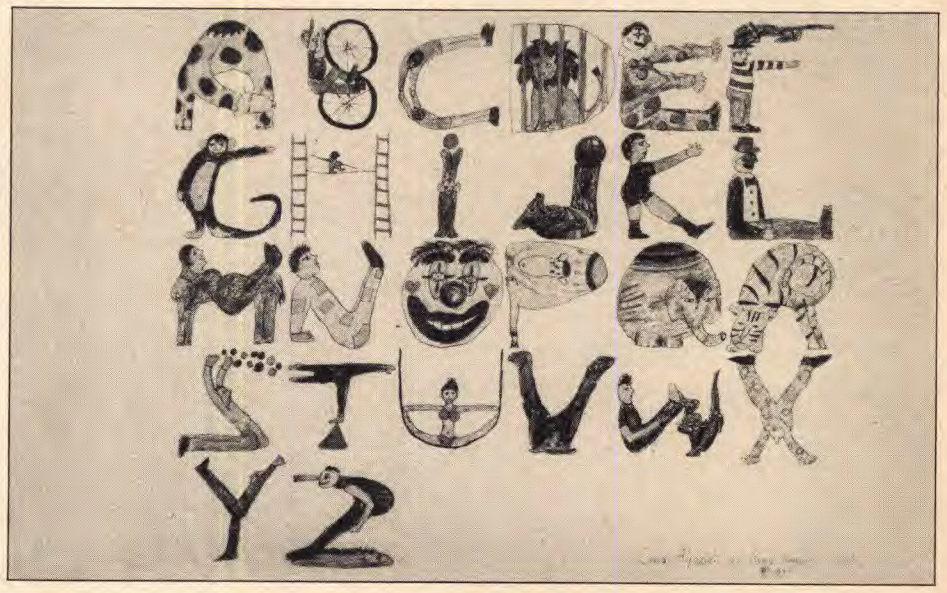


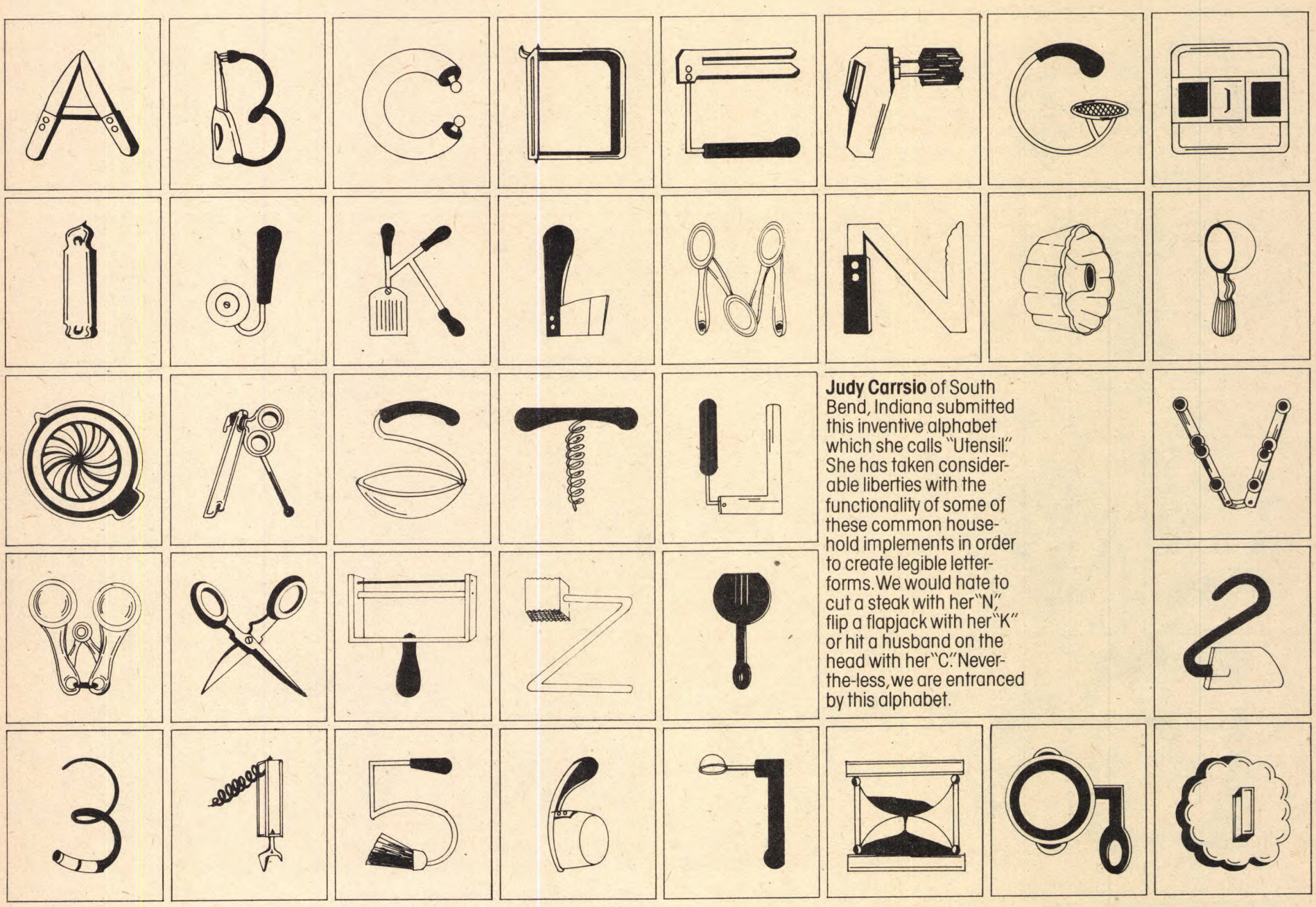






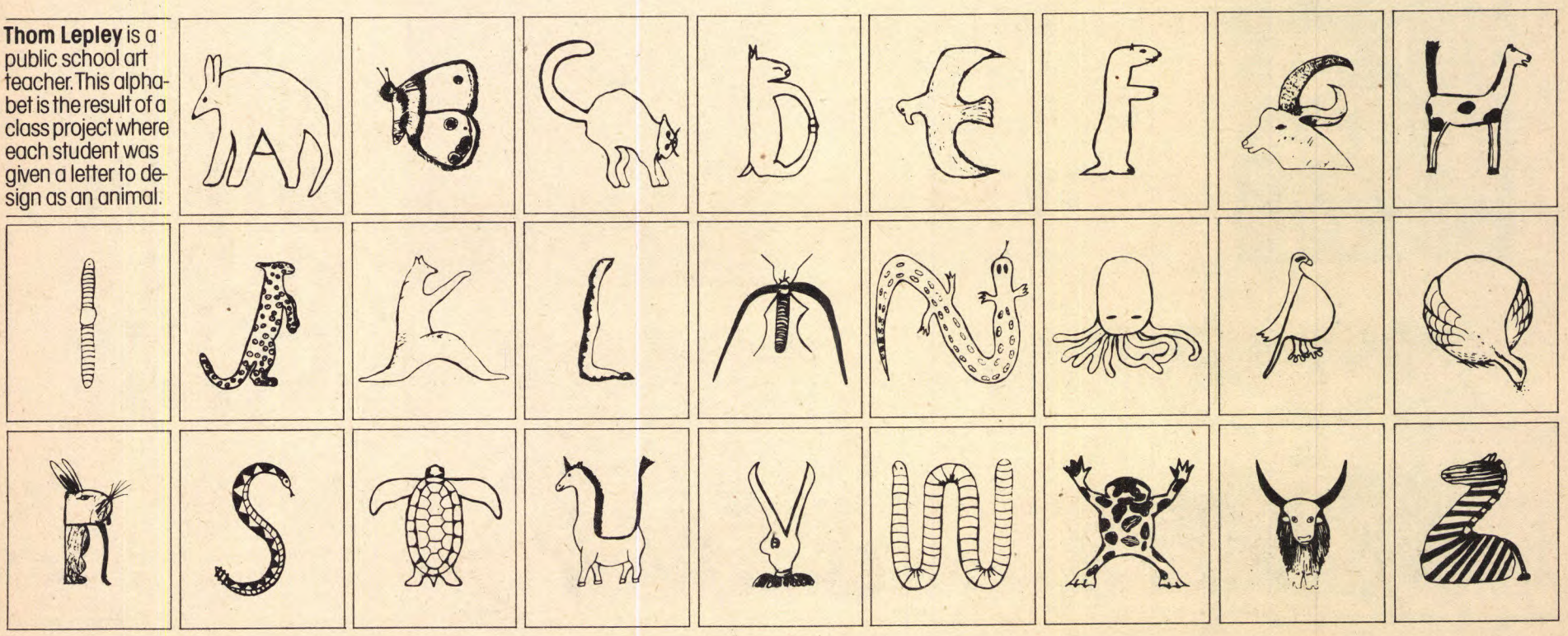


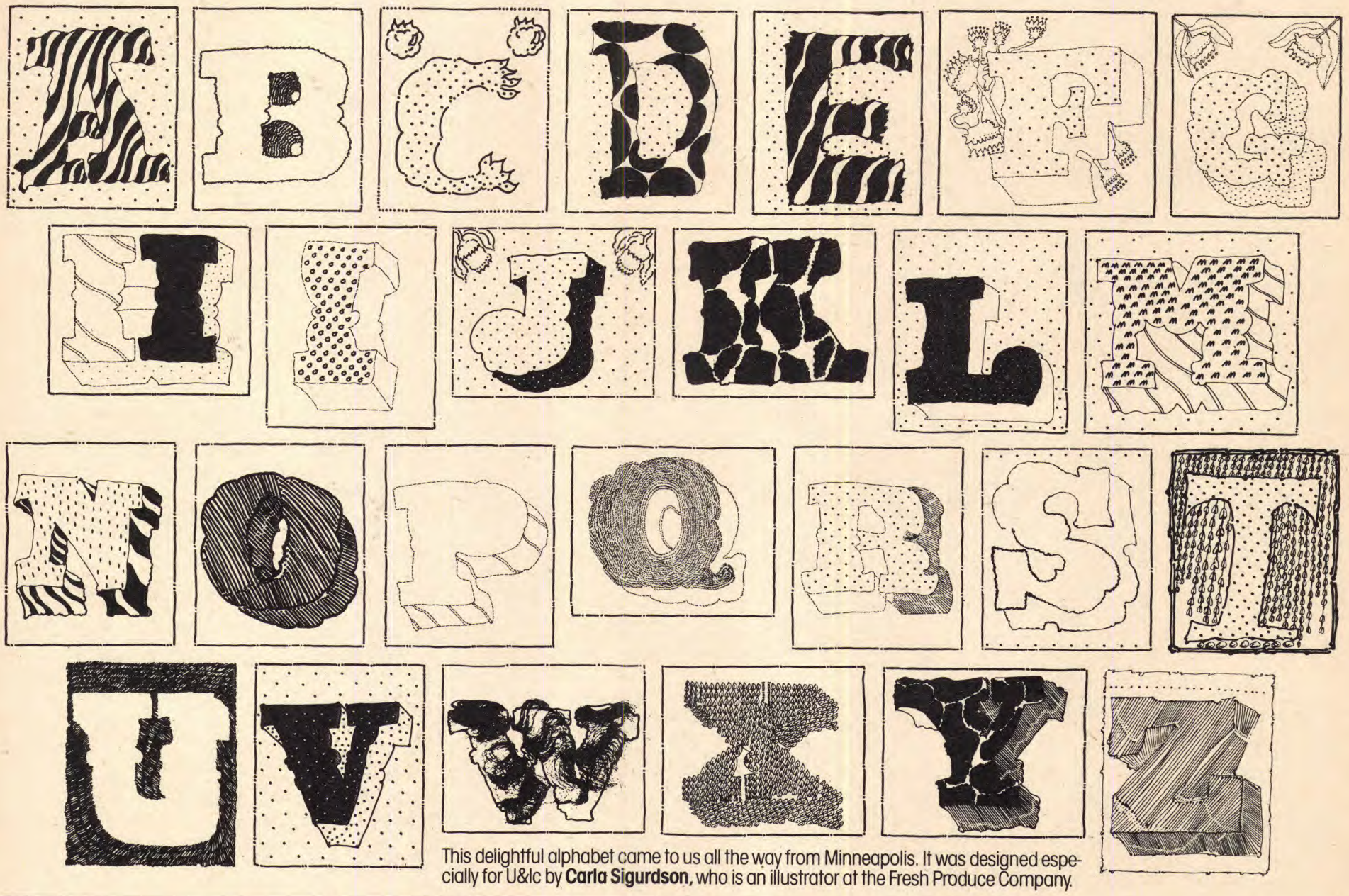




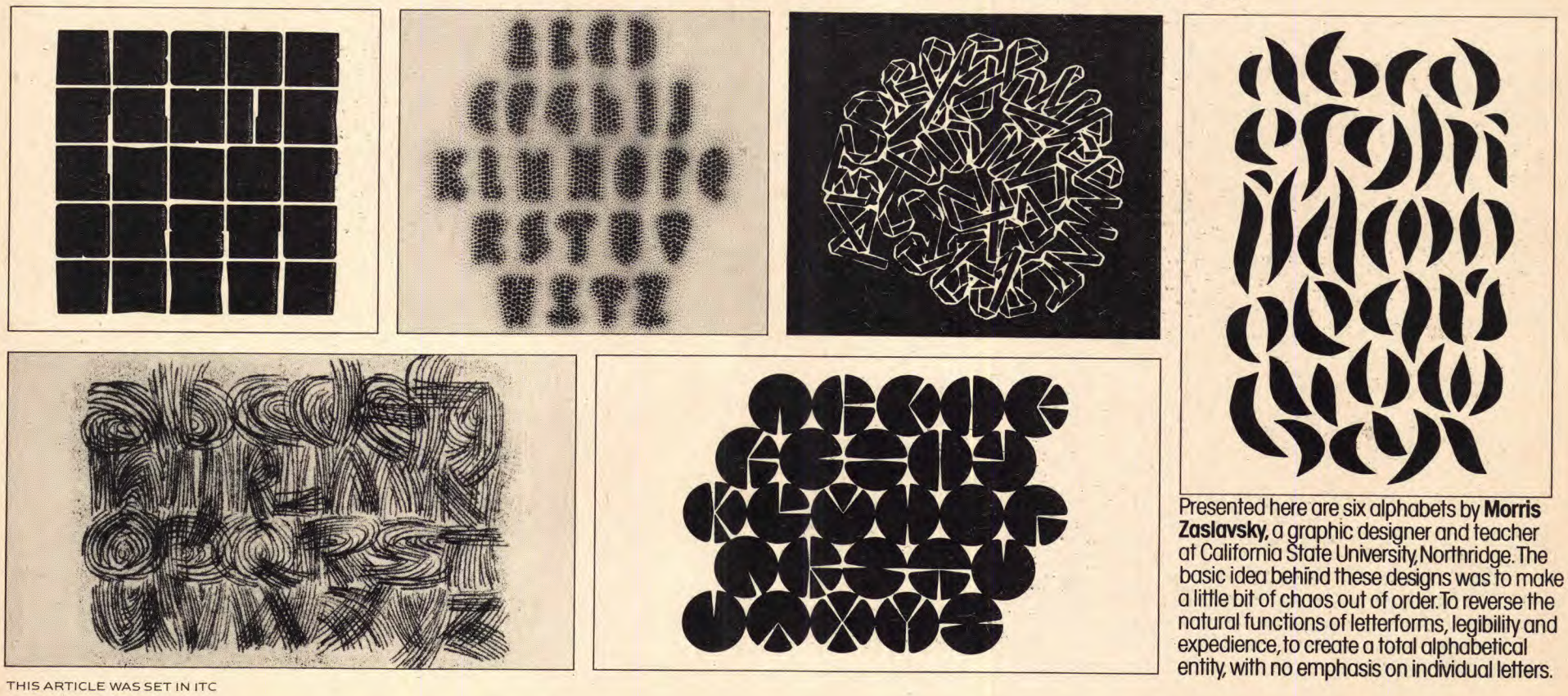
Judy Carrsio of South Bend, Indiana submitted this inventive alphabet which she calls "Utensil." She has taken considerable liberties with the functionality of some of these common household implements in order to create legible letterforms. We would hate to cut a steak with her "N," flip a flapjack with her "K" or hit a husband on the head with her "C." Never-the-less, we are entranced by this alphabet.

Thom Lepley is a public school art teacher. This alphabet is the result of a class project where each student was given a letter to design as an animal.





This delightful alphabet came to us all the way from Minneapolis. It was designed especially for U&lc by **Carla Sigurdson,** who is an illustrator at the Fresh Produce Company.



Presented here are six alphabets by **Morris Zaslavsky,** a graphic designer and teacher at California State University, Northridge. The basic idea behind these designs was to make a little bit of chaos out of order. To reverse the natural functions of letterforms, legibility and expedience, to create a total alphabetical entity, with no emphasis on individual letters.

THIS ARTICLE WAS SET IN ITC

What's New From ITC

ITC Clearface Regular, Bold, Heavy and Black with Italics, and ITC Clearface Outline, Outline Shadow and Contour are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and all other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.

ITC™ LICENSED

These new typefaces will be available to the public on or after April 15, 1979 depending on each manufacturer's release schedule.

ITC CLEARFACE WITH ITALICS

REGULAR
BOLD
HEAVY
BLACK
OUTLINE
CONTOUR
& OUTLINE
SHADOW

Clearface, as its name implies, *is a highly utilitarian type, yet the full potential of its utility has long remained dormant. When originally designed by Morris Fuller Benton for the American Type Founders Company in 1907, it was fashioned primarily for handset display, and the subtle refinements needed to adapt it to text mass have been long neglected. From time to time efforts to redesign Clearface have been made, but to date no complete family had emerged with the enrichment of the original flavor.* ***In 1978, under license from American Type Founders Company*** *to adapt the original designs for use in contemporary typography, ITC undertook to devote the care and in-depth study that the letterforms of this beautiful typeface truly deserve. To achieve this, ITC commissioned Victor Caruso, Alphabet Designer with Photo-Lettering Inc., to develop a full family of four weights with vigorous italics. The italics have a merit of their own and reflect the same meticulous development as the uprights.* ***Here, in ITC Clearface,*** *is a truly definitive interpretation of Clearface, made to stand the test of time.*

ITC CLEARFACE REGULAR

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890$$¢£%ĄÇĐĘŁØÆŒß
ąçđęłøæœfi(:;,..!¡?¿•-–"”’—/#*)[†§«»1234567890]

ITC CLEARFACE REGULAR ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$$¢£%ĄÇĐĘŁØÆŒß
ąçđęłøæœfi(:;,..!¡?¿•-–"”’—/#)[†§«»1234567890]*

ITC CLEARFACE BOLD

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$$¢£%ĄÇĐĚŁØÄÊÔÖß
ąçđęłøäêôöfi(:;,..!¡?¿•-"–"—/#*)[†§«»1234567890]

ITC CLEARFACE BOLD ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$$¢£%ĄÇĐĚŁØÄÊÔÖß
ąçđęłøäêôöfi(:;,..!¡?¿•-"–"—/#)[†§«»1234567890]*

ITC CLEARFACE HEAVY

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$$¢£%ĄÇĐĚŁØÄÊÔÖß
ąçđęłøäêôöfi(:;,..!¡?¿•-"–"—/#*)[†§«»1234567890]

ITC CLEARFACE HEAVY ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$$¢£%ĄÇĐĚŁØÄÊÔÖß
ąçđęłøäêôöfi(:;,..!¡?¿•-"–"—/#)[†§«»1234567890]*

ITC CLEARFACE BLACK

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$$¢£%ĄÇĐĚĘŁØÆÊŒß
ąçćđęłøæêœfi(:;,.!¡?¿•-–—"„"/#*)[†§«»1234567890]

ITC CLEARFACE BLACK ITALIC

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&$$¢£%ĄÇĐĚĘŁØÆÊŒß
ąçćđęłøæêœfi(:;.!¡?¿•-–—"„"'/#)[†§«»1234567890]*

ITC CLEARFACE OUTLINE

abcdefghijkl
mnopqrstuvw
xyzABCDEF
GHIJKLMNO
PQRSTUVW
XYZ1234567
890&$$¢£%
ĄÇĐĚĘŁØÆÊŒ
ßąçćđęłøæêœfi
(:;.!¡?¿•-–—"„"'/#*)
[†§«»1234567890]

ITC CLEARFACE OUTLINE SHADOW

abcdefghijkl
mnopqrstuvw
xyzABCDEF
GHIJKLMNO
PQRSTUVW
XYZ1234567
890&$$¢£%
ĄÇĐĚĘŁØÆÊŒ
ßąçćđęłøæêœfi
(:;.!¡?¿•-–—"„"'/#*)
[†§«»1234567890]

ITC CLEARFACE CONTOUR

abcdefghijkl
mnopqrstuvw
xyzABCDEF
GHIJKLMNO
PQRSTUVW
XYZ1234567
890&$$¢£%
ĄÇĐĚĘŁØÆÊŒ
ßąçćđęłøæêœfi
(:;.!¡?¿•-–—"„"'/#*)
[†§«»1234567890]

CONTINUED FROM PAGE 1

How does a fabulous drawing of a fabulous airplane relate to, specifically, our newest range of typefaces, ITC Clearface? ¶Jim Spanfeller, a fabulous illustrator, brought in a manuscript and a series of drawings to ask our advice on how to get what he called his *Adult Children's Book* published. After having read this delightful story two things happened. The first advice we offered, completely negative, was that no publisher would find it expedient to publish an *Adult Children's Book* because they had no category to stick it in. A good children's book? Sure. An interesting adult book? Of course. But who ever heard of an adult children's book. Our second comment was in the way of an offer. We would be delighted to publish this book as our featured typographic essay because the contents, which involve a multiplicity of characters including humans, animals, and an imaginary being, lent itself admirably to the display of all forms of ITC Clearface. Jim's thoughts are depicted in ITC Clearface Regular. The animals speak in ITC Clearface Heavy, and Jim's muse, the story's most influential character is, naturally, ITC Clearface Black. The book title is set in ITC Clearface Bold, as is this introduction. ¶Now let's talk a little bit about Jim Sr. and Jim Jr., illustrator and author, respectively. Jim Sr. has spent over two years creating these illustrations, which relate to the life of an artist in our contemporary society or, perhaps, to anyone in search of a dream. What this effort turned out to be was a case of pictures in search of an author. Jim Jr., an English literature major at Union College in Schenectady, New York, with over twenty years devoted to careful observation of Jim Sr.'s special qualities, came up with some stimulating suggestions. His ideas bridged the generation gap between father and son and, in the process, Jim Jr. became the author, to the unconcealed delight of Jim Sr. The dad/son dialogues grew into both an accidental collaboration and a lot of fun. An old family friend, graphic designer John J. Murphy, then took the pictures and text and worked them into a sparkling dummy. We must apologize to John J. for taking liberties with his layout for the sake of what we hope is a joyous promotional effort for ITC Clearface. ¶We sincerely hope that you enjoy Jim Spanfeller's Fantastic Airplane—first, as a delightful, insightful allegory and, second, as an illustration of ITC Clearface in all its forms. ¶*Recommendation:* If you find yourself waxing ecstatic over this two-generation fantasy about a search for the truth and if you wonder how it would look in full color, printed on an excellent antique stock, write to Jim Spanfeller Sr. or Jr., Mustato Road, Katonah, New York 10536. Such testimony to the desires of a sympathetic audience might be just the impetus needed to alert a thoughtful publisher to a fantastic illustrator and his son, the writer, who have created a fantastic story about a fantastic airplane.

Jim Spanfeller's Fantastic Airplane

ILLUSTRATED BY JIM SR.
WRITTEN BY JIM JR.

In a time and place not too different from the here and now there lived an artist named Jim Spanfeller.

Jim had worked for many years in a small cluttered studio in his home. The artist had many interesting things and beautiful creatures around his house. But his favorite subject to draw was a particular rose that grew in his own back yard. It seemed to symbolize the serenity and beauty that make life worthwhile.

Jim would often lace up his best pair of sneakers, take his sketchbook and pen and walk through the small wood surrounding his house. Occasionally stopping along the way, he would draw pictures of all the interesting things he saw.

But as he got older and saw many different seasons come and go through his small world, Jim gradually began to develop a strange sadness in his heart. They were feelings of dissatisfaction. It occurred to Jim that he just might be missing something.

All artists have their muses, and Jim was no exception. Muses are strange mystical beings that are born in the hearts of the people they help. But they do not appear to everyone. Some people never take the time to create their own muse, or are not fortunate enough to realize that they could have one.

THIS ARTICLE WAS SET IN ITC CLEARFACE

The artist felt that at night life was slower, less complicated, and problems were easier to deal with than during the day. Because of these feelings he did his best work at night after most other people were in bed asleep.

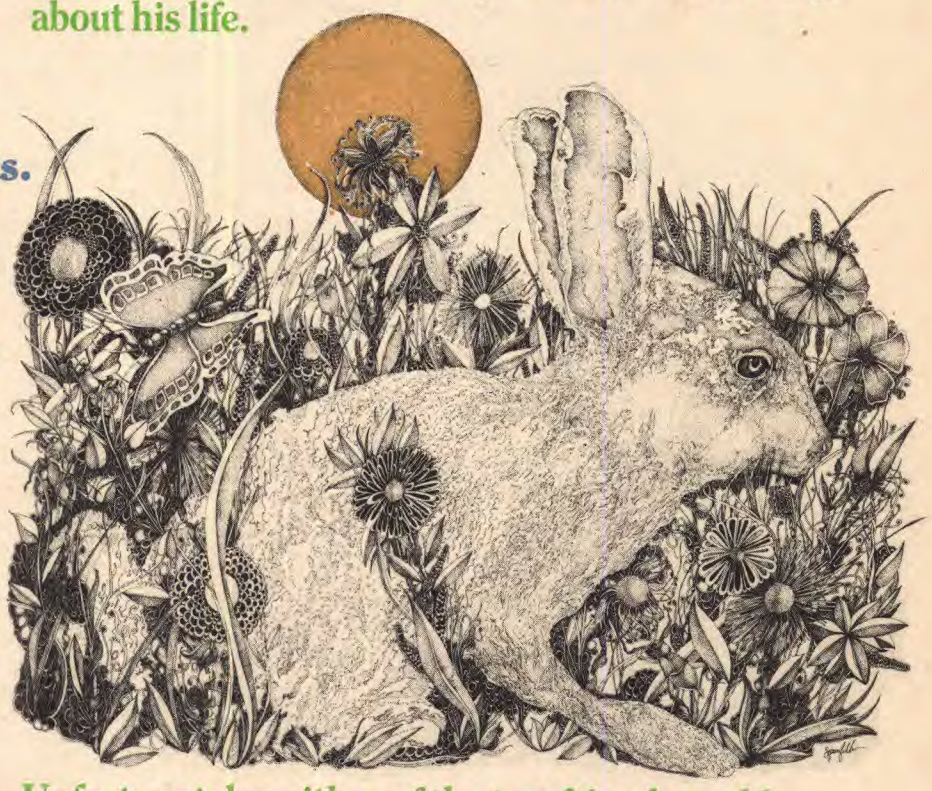
This was not the case with Jim; his muse had been around for a long time and was very influential in everything he did. It would always come to him when he needed inspiration and encouragement. Jim decided to ask his muse for the solution to his feelings of dissatisfaction.

So the artist summoned his muse, as he always did, by sitting in the quietest place in his house, and then clearing his mind of all outside thoughts. The strange being would then appear in the artist's mind as a winged hand.

Jim asked his winged friend about his problem. The muse had, some time ago, taught Jim the art of talking with the birds and other creatures that lived around his house. It was to these creatures that the muse directed the artist to go for the solution to his melancholy.

Jim's house was in the country, high on top of a hill. The birds and other creatures who had gradually become his friends often came to his studio window late at night to chat about the day's events. Even though his friends would sometimes come by very late at night, Jim was almost always awake.

Early in the evening, after the artist had talked with his muse, the Rabbit and the Butterfly happened by his window. Jim liked both of these creatures very much. They were plain, simple beings, always willing to do anything they could to help a friend. Jim immediately asked his visitors about the sad feelings he had been having about his life.



Unfortunately neither of the two friends could understand how the artist could be dissatisfied with their small but beautiful world. Although both of the creatures were troubled by Jim's sadness, the best they could suggest was that it was a temporary ailment and would pass with time.

But Jim knew this was not the case. For his feelings of dissatisfaction came from his heart and soul, not his mind, and everyone knows that these kinds of feelings don't pass just with time.

Next to visit the studio that night was the resident family of ants that lived next to the artist's back door. Stooping down and speaking softly (you can't talk very loud to ants, for they frighten easily), Jim asked his small friends what they thought about his troubles.

Gasping as one, all the tiny creatures immediately replied that one should not question one's life. Hard work and clean living were all that was needed for a pure heart and satisfied soul.

Taken aback, Jim stood up for a minute to reflect on this new piece of advice. *"No,"* he finally said with a determined glare, *"that's not it. There must be something more."*

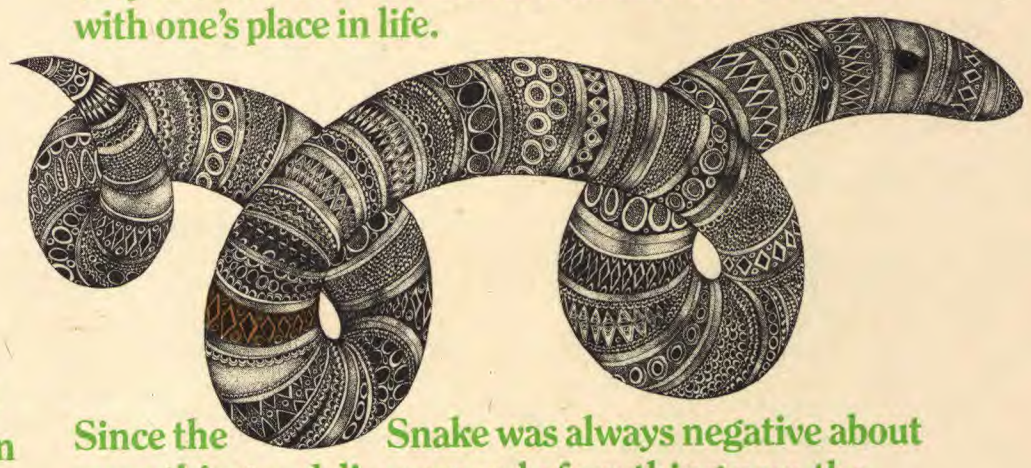
Glumly the artist reflected on his disillusionment. The small Bird who lived in the pine trees in the back yard flew down to talk with him. The Bird had never really been very close to Jim. Every winter the winged creature would fly south, and thus she was in the pine trees for only half the year. Because of her long absences each year, the Bird was considered somewhat of an outsider by the other creatures around the house, and as such she was never really included in the conversations at the artist's windowsill. Usually she would simply sit in her tree and listen to the talks that went on below her. This had been the case tonight. The Bird had been listening and watching all that had been happening.

She was touched by the artist's sorrow, but she told him that his problem lay in the fact that he had seen so little of the world. *"Take a trip someplace and look for the truth,"* said the Bird. But Jim wasn't sure. Where should he go? What was he to look for? The Bird answered, *"There is a place I've heard of, high above the clouds, way up next to the sun where only the biggest birds can fly. I have been told that there one can see all that is needed to gain the wisdom to understand life."*

Perhaps the Bird was right, thought Jim. Maybe at this special place above the clouds he could find the truth. Maybe he could see just what his problem was from such a place. The Bird continued, *"With the help of your muse you might be able to build a magic airplane to take you to this place above the clouds."*

Yes, **yes, yes!!** All this was right, Jim thought. He was going to draw a magic airplane and go to that place above the clouds.

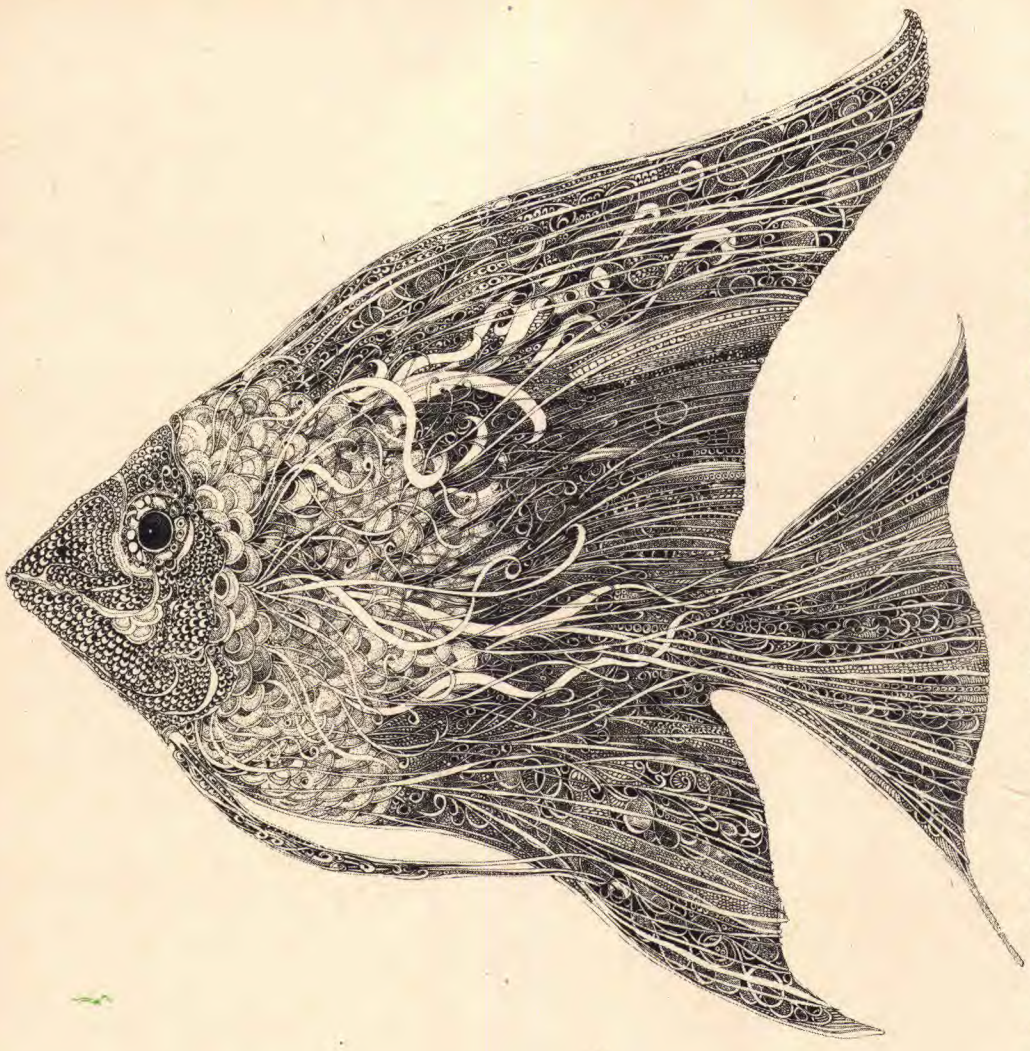
Jim's confidence in his decision was interrupted by a low rasping voice. *"It will never work,"* said the Snake, who was vain, self-centered, and something of a crank. He went on to tell the artist that people who don't accept who they are are never rewarded. One should be content with one's place in life.



Since the Snake was always negative about everything and disapproved of anything new, the artist was not discouraged by the Snake's words. Jim told his old friend that he still planned to build the airplane. This, of course, irritated the Snake no end, and the reptile crawled away in the wood muttering angrily to himself, *"Wrong, wrong, wrong."*

The next evening, just before it got dark, Jim went for a long walk to clear his mind before sitting down at his drawing board.

Coming upon the pond, he decided to consult with his friend the Fish. Jim told the finned creature about his problem and his proposed solution. The Fish thought that the airplane was all well and good, but said that if Jim had asked him first, he would have told him that a magic sub-



marine was the answer. But seeing as how Jim was dead set on the idea of an airplane, the Fish did not push the matter. Instead, he wished Jim well on his adventure and even expressed an interest in going along.

This was the case with all the animals and birds. They all wished that they too could go on the airplane with Jim and fly to that special place above the clouds. As he worked long hours on his plane, his friends would continually drop by to wish him luck. To create such magic an artist needs all the help he can get!

Jim slaved at his drawing board nights and sometimes even days for two weeks until, finally, the completion of the airplane drew near. The wood around his house teemed with excitement. But no one was more elated than the artist himself. He was determined to fly to that place the Bird had told him about.

Bee: Have you heard? Jim's magic airplane is almost done! But it looks very small. I don't think there will be room for anyone but him.

Butterfly: Too bad, I'd sure like to go. But perhaps it's better that Jim does it by himself.

Rabbit: Yes, Butterfly, perhaps you're right. It will be a good thing for him and we might spoil it. Besides, I hear that there isn't any room.

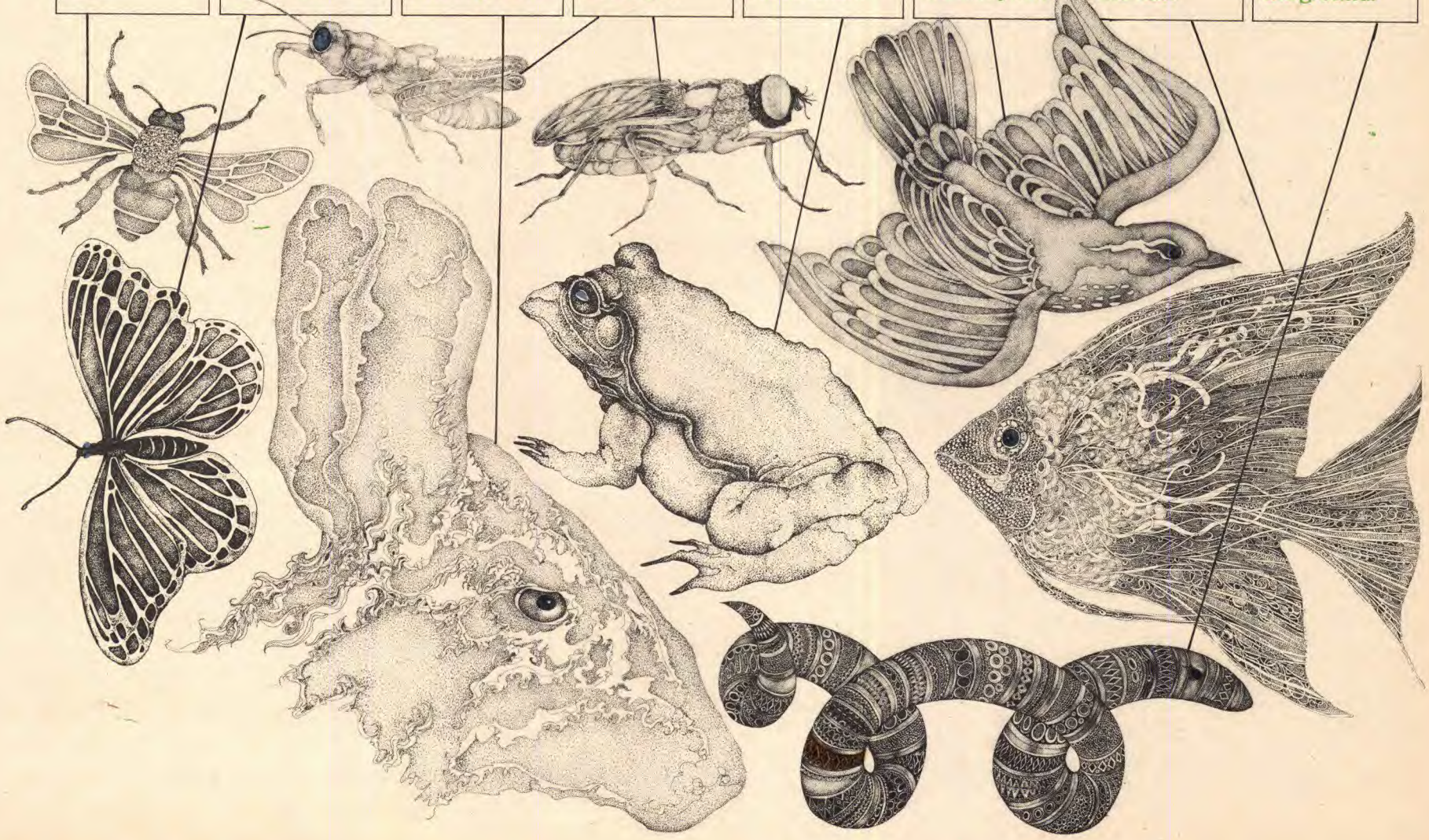
Insects: We're so small, there is nothing we could do to help. We would be nothing but a waste, a waste of space. But gosh, we all still would like to go.

Frog: It sounds like a great thing. Biggest thing to happen around here since I can remember, anyway. Sure would like to go. Too bad it's so small.

Bird: I've only heard about that place. I wonder what it's really like.

Fish: A submarine, I'm sure, would have been better, but I'd still like to go along for the ride.

Snake: What difference does it make how big it is? It will never get off the ground.



Finally finishing the airplane, Jim was ecstatic. He quickly called his muse to come and give his work life. **The muse, who had seen and heard everything, responded at once.** But it seemed to Jim that his muse's action of giving life to his drawing was only half-hearted. And so it must have been. **For, as the snake predicted, the little airplane never got off the ground.**

The artist was despondent.

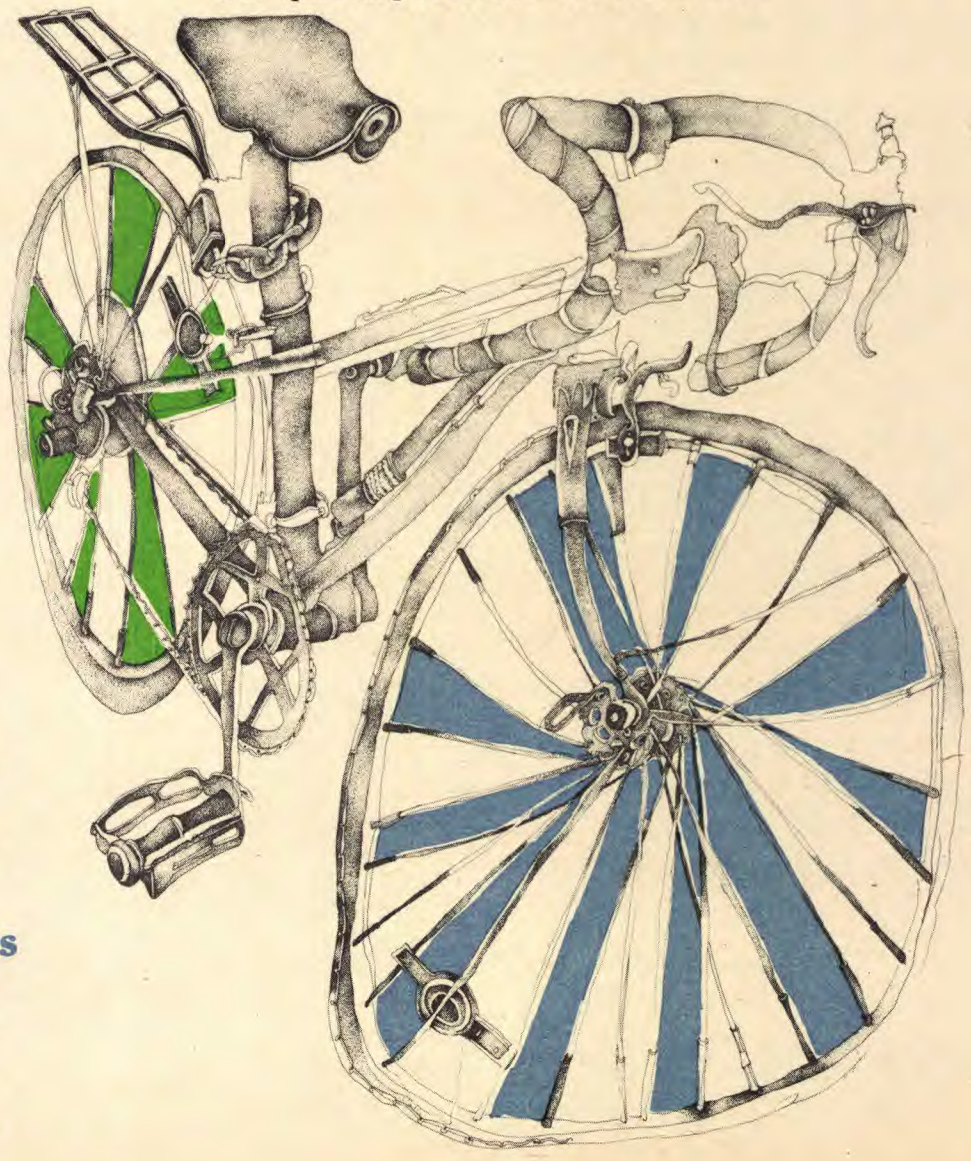
For a long, long time Jim did nothing. He simply sat in his studio, his head hung low, brooding over his failure and murmuring to himself, *"What was wrong? The drawing was just perfect. I can't do any better. I must be a failure. I don't deserve to know the truth."*

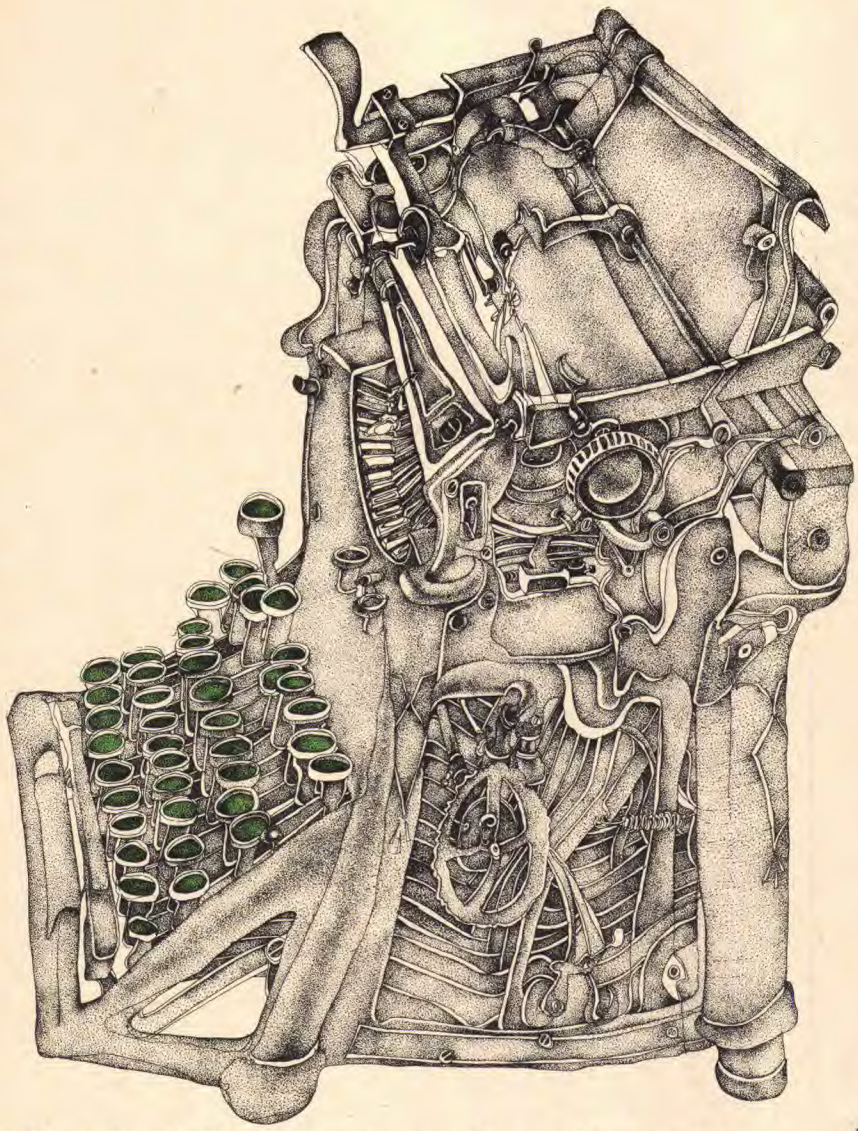
Finally the artist recovered enough to confront his winged benefactor with his failure. He asked the muse what had gone wrong with his airplane. **The muse replied that there was nothing wrong with the airplane. *"The problem lies with you, yourself."* As the muse continued, its voice got louder, and the creature started to shake one of its fingers at the artist in controlled anger. The winged hand told Jim that although it did not know the answers to Life, nor the Truth, it did know that it was a fault in his heart that had prevented the airplane from flying. A fault formed from the artist's self-centered idea of building an airplane with room for only one when so many wished to go.**

After many long hours of soul-searching, the artist's spirits began to pick up. *"What good is self pity?"* he thought. *"It's almost as bad as being self-centered. I'm going to do something about this,"* he shouted. **It was then that the muse touched the artist behind the eyes in that magical spot where all ideas begin.**

Jim smiled. With this new inspiration he knew exactly what he had to do. Build a new airplane, try again. Only this time draw the plane so big and so fantastic that there would be room for everyone. He would take all of his friends to that special place above the clouds.

Jim quickly told everybody, including the Snake, of his plans to draw a new and fantastic airplane that would have room for all. He joyfully asked them to come on the flight with him. All the creatures were thrilled. There was a great fever of excitement running through the wood around the artist's home. Jim was so caught up in the fun of the whole thing that he decided he was even going to take his favorite ten-speed bicycle with him, just in case there were different places to go once he got to the special place above the clouds.





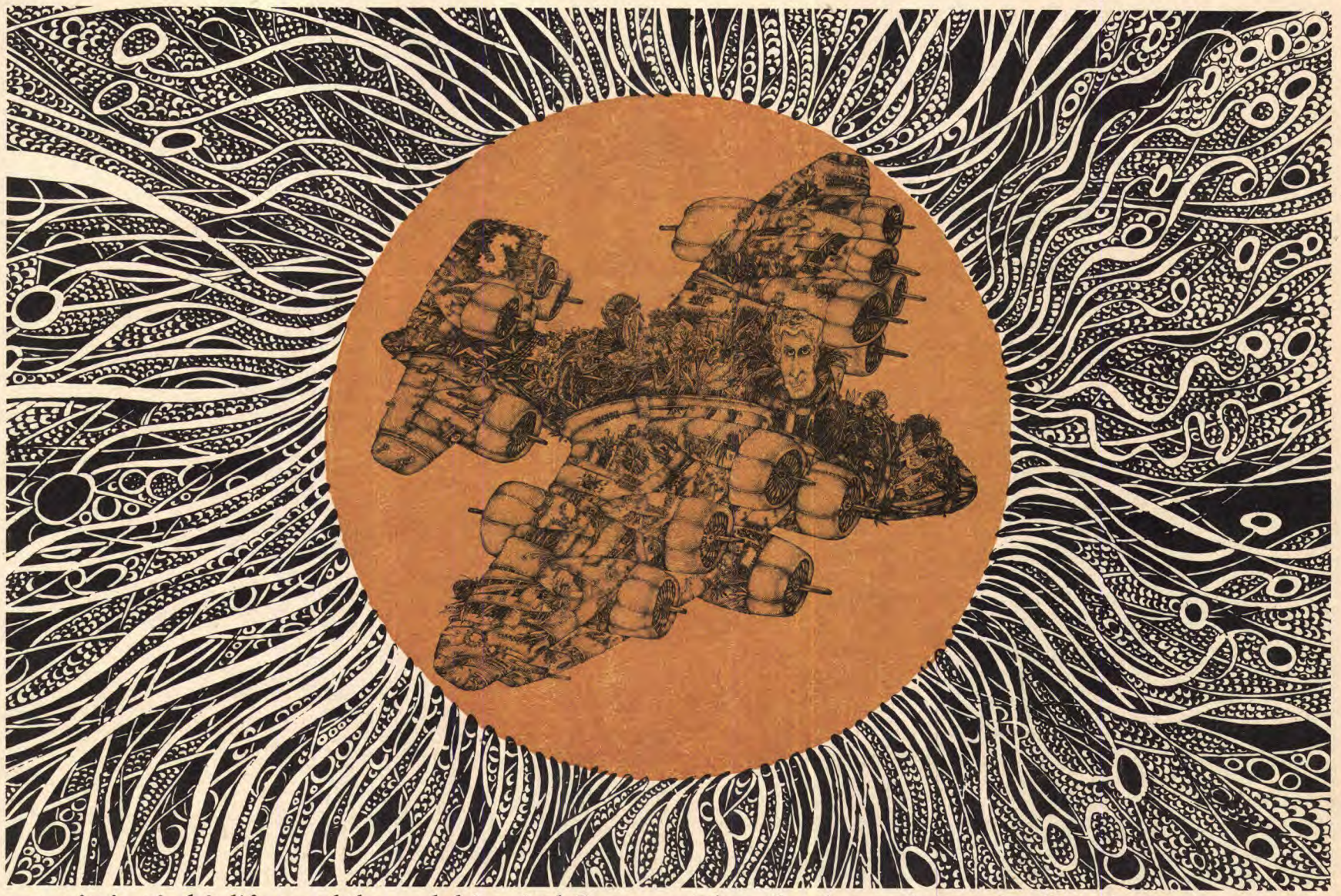
And his family heirloom typewriter, so he could write home about all his new experiences.

With a lightened heart and great expectations, the artist returned to his drawing board. Jim drew night and day without heed for himself. His pen moved magically across the page, creating an all new and vastly elaborate airplane of lines and dots.

The new plane grew and **grew** and...**grew**.

Exhausted after many days of work, Jim Spanfeller put down his pen, stretched his cramped back, and stood back from his completed work. The artist once more called on his winged friend to touch his drawing and give it life. The muse responded immediately, and now its touch was with a deliberate confidence. With the winged hand's action the plane took form, and this time Jim knew it would fly.

As the artist piloted the plane towards the sun he was very tense. The thought of finally discovering what



was missing in his life raced through his mind. Soon his goal would be realized. But as the airplane moved closer to the sun, the artist was greatly surprised to find the sun changing shape. All the creatures gasped, and Jim knew they saw something strange, too.

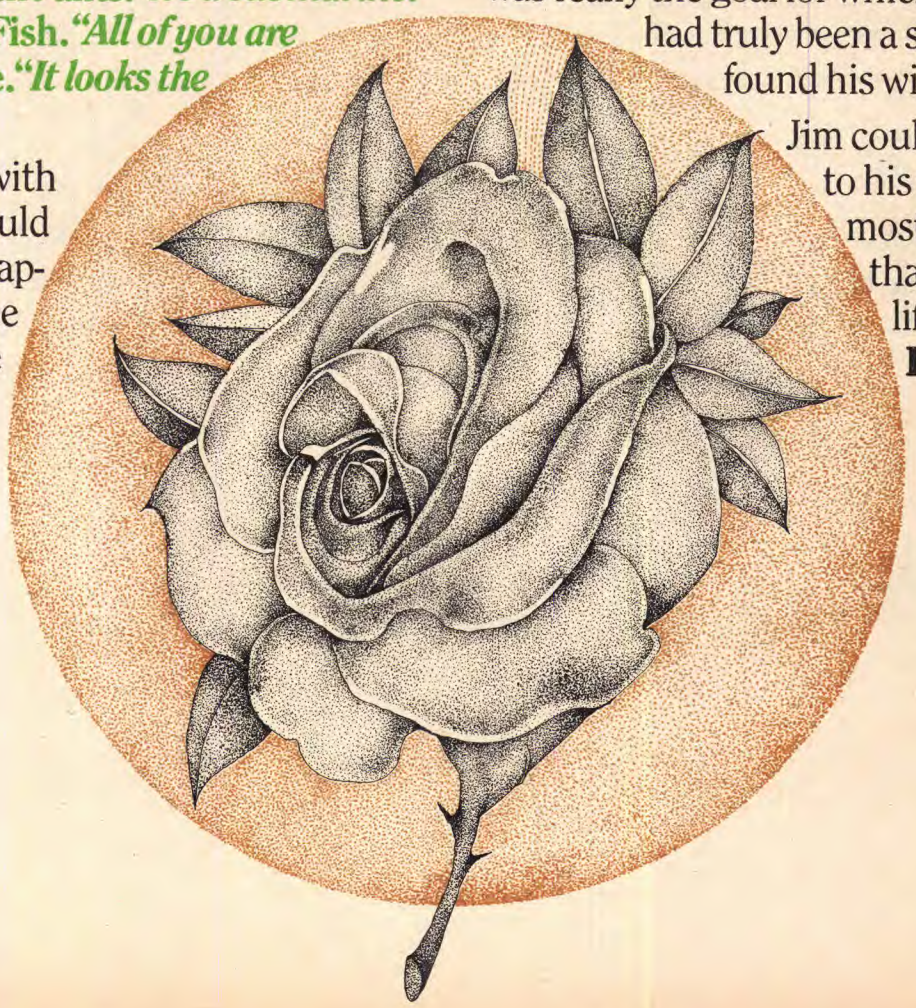
"It's turning into an apple tree,"* said the Rabbit and the Butterfly together. *"No! It looks like a Thanksgiving dinner to us,"* said the ants. *"It's a submarine. Don't you see?"* said the Fish. *"All of you are crazy,"* growled the Snake. *"It looks the same to me."

Jim sat in the pilot's seat with a dazed expression. He could not figure out what was happening, because to him the sun now appeared to have taken the shape of a very familiar object, the very rose that grew in his back yard.

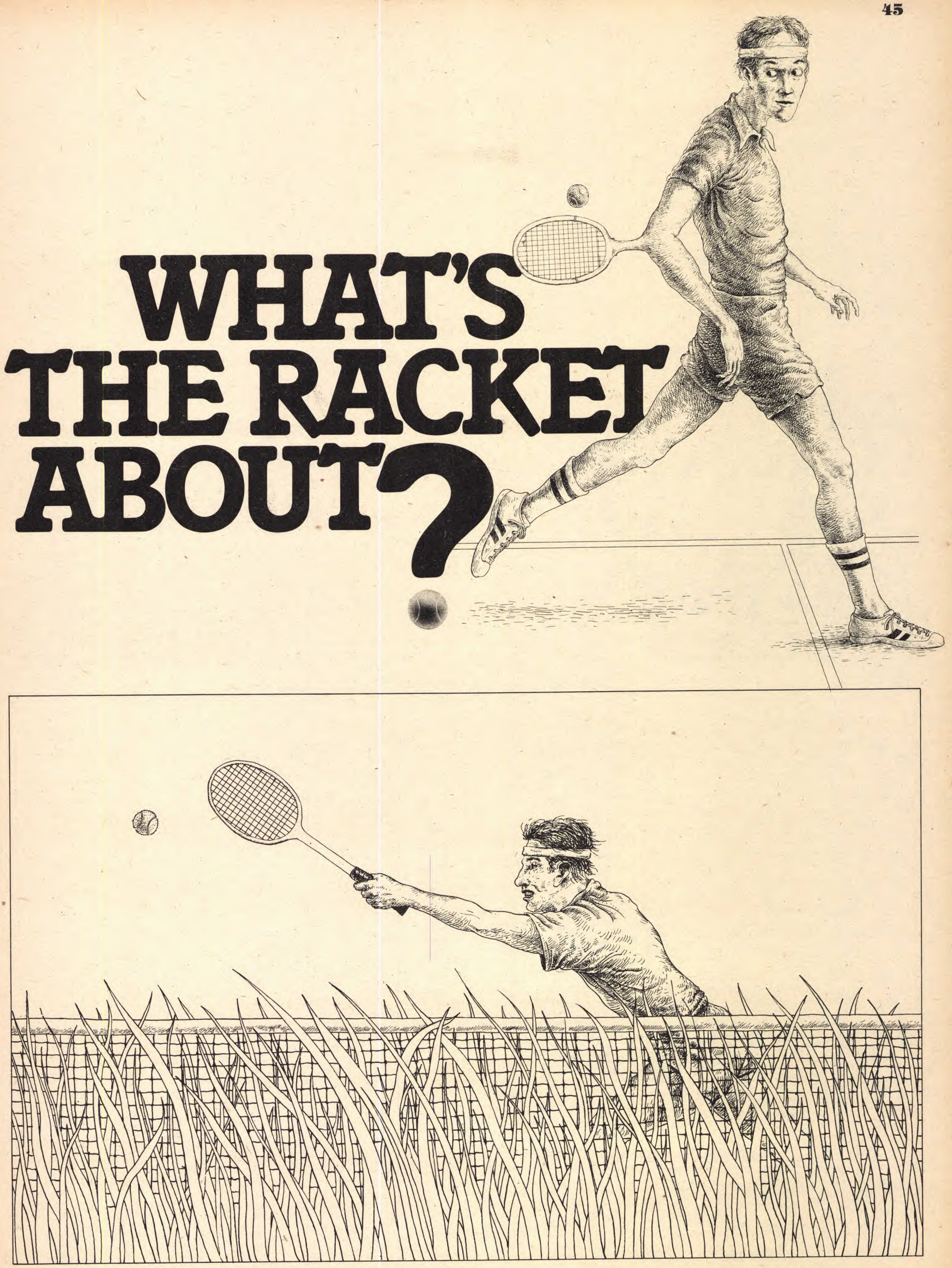
The artist was very troubled by this happening. Could the understanding and contentment with life he had been looking for have always been in his own back yard? Or perhaps for some people, at some times, in some places, the effort of searching for something new was really the goal for which they were looking. This had truly been a special place. He had found his wisdom.

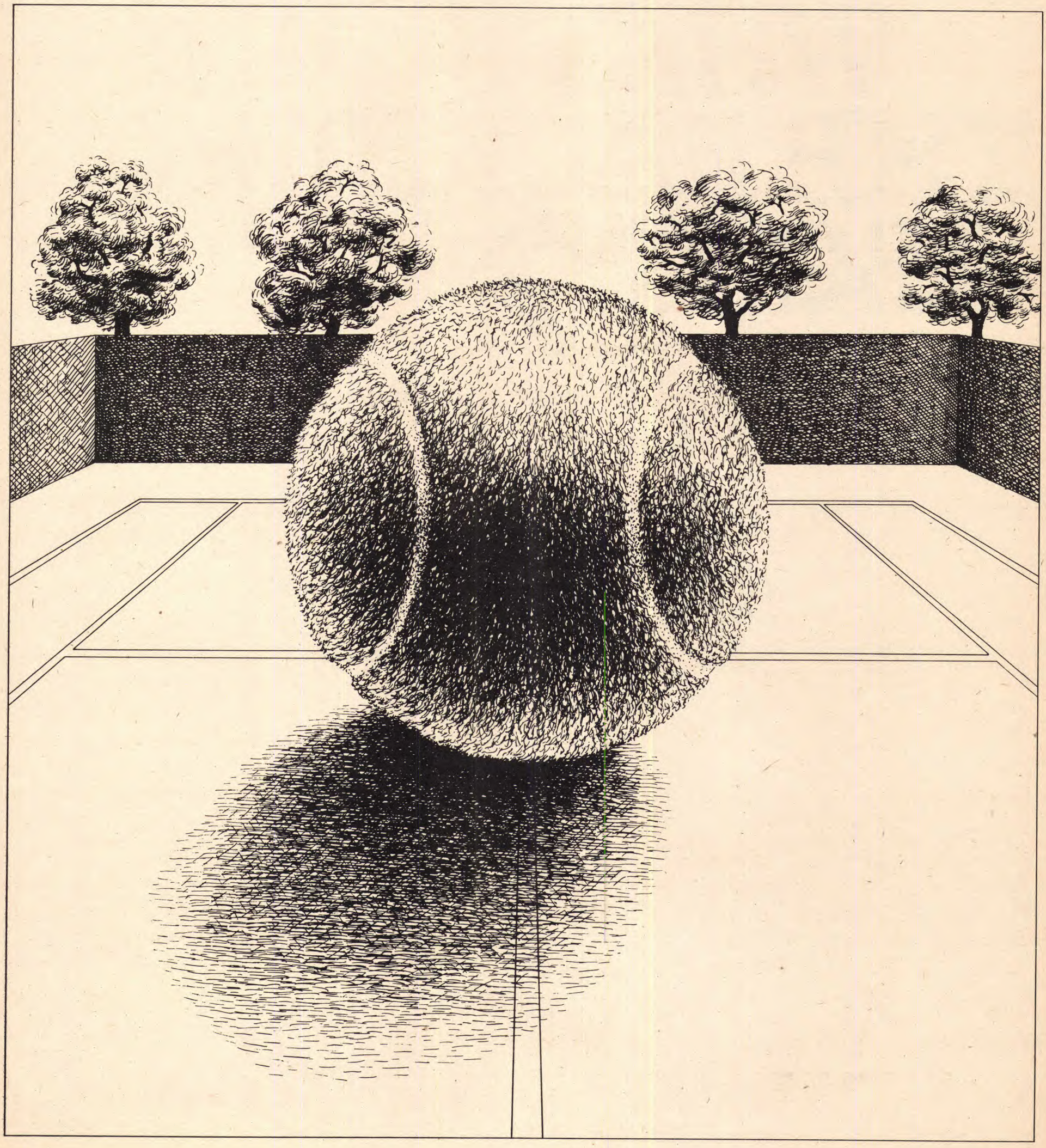
Jim could not wait to get back to his rose in the garden, but mostly to his drawing board so that his muse could touch his life with another adventure.

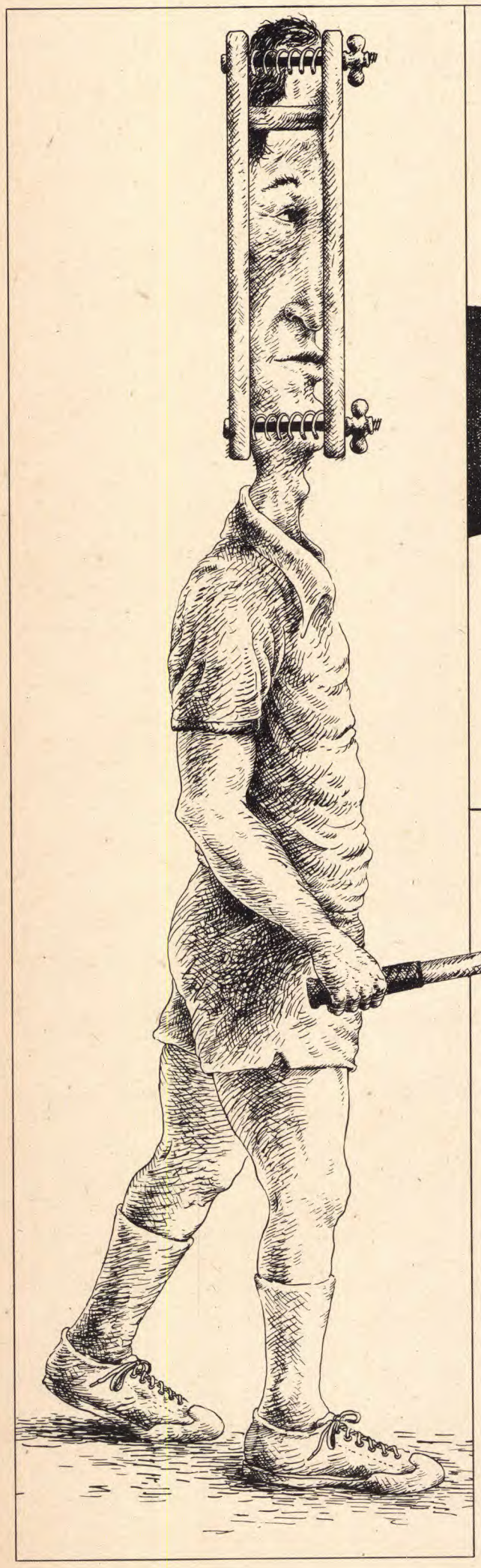
Is the quest the goal?

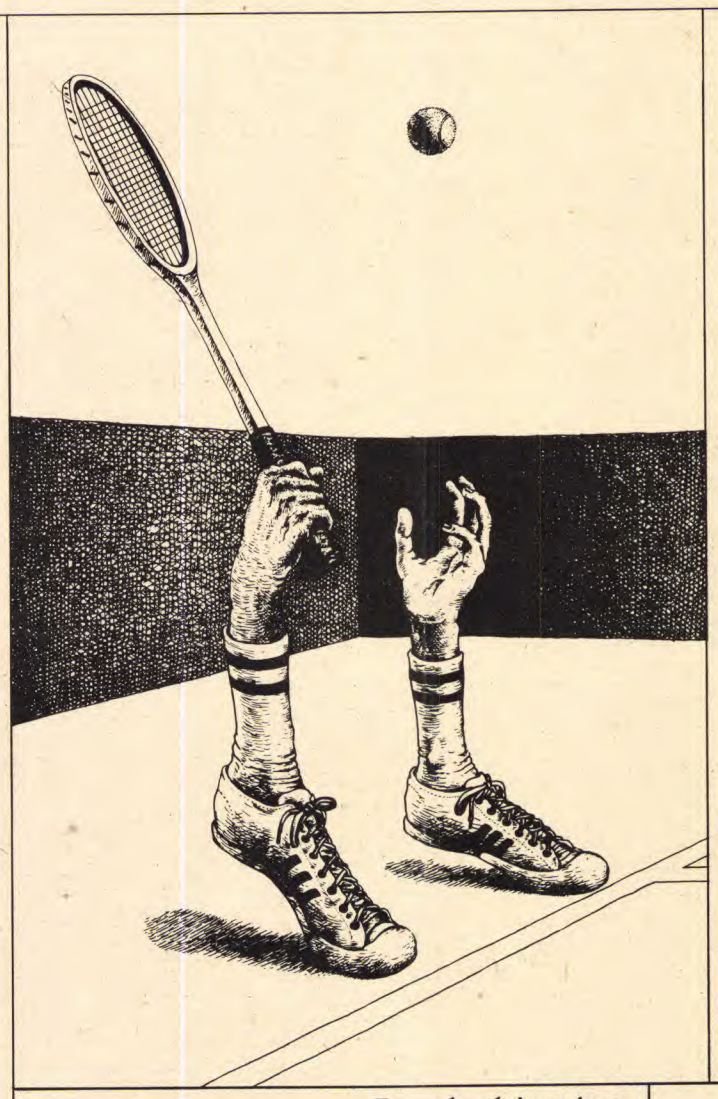


WHAT'S THE RACKET ABOUT?







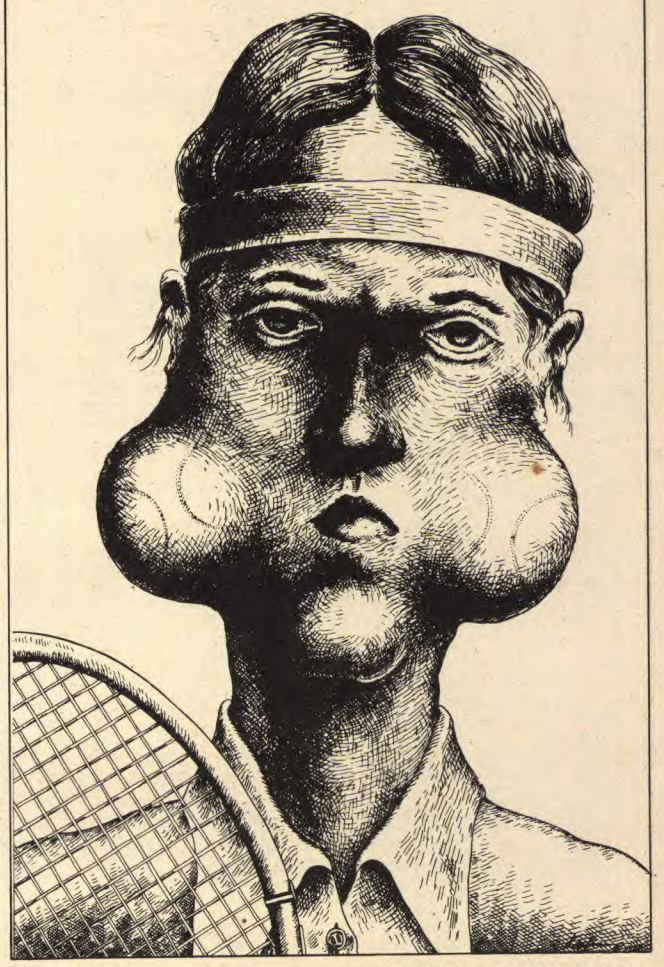


Everybody's going crazy over tennis. And not the least of those who have been smitten by the "love" bug is Robert Kaufman. He's as nuts over nets and lets as the most avid tennis buff, except that his reactions don't take place on a tennis court. They are put down on paper, in pen and ink, resulting in a terse and biting, but humorous, commentary on what has become one of our favorite sports.

Robert Kaufman is a San Francisco Art Institute graduate whose works have hung in numerous galleries in and around the city.

He has been an illustrator only three short years and already his drawings have appeared in **Rolling Stone, Travel and Leisure, The New York Times, Ms., Psychology Today** and **Sports Illustrated,** where he did to basketball what he does here to tennis.

Bob has a free-wheeling attitude toward his work, which he does very much off the top of his head, making free associations and never censoring images because they don't make logical sense. He has become, at an early age, one of the masters of the visual pun. Have fun. The ball is now in your court.



THIS ARTICLE WAS SET IN ITALIA

The unobtrusive type.
The bold, aggressive type.
Even the flamboyant type.

Varityper has more than 400 quality type styles to tell your story. Plus hundreds more in 18 foreign languages.

At Varityper, we make sure each of our type faces has the crispness and the clarity that assure excellent reproduction.

Our faces are precisely rendered by skilled typographic artists. Then they're expertly transferred to film, so that all the fine detail is preserved in every type size.

We express this quality in a broad, ever-expanding selection of type faces compatible with your graphic designs. To help you get the most out of your Comp/Set® or Comp/Edit™ phototypesetting system.

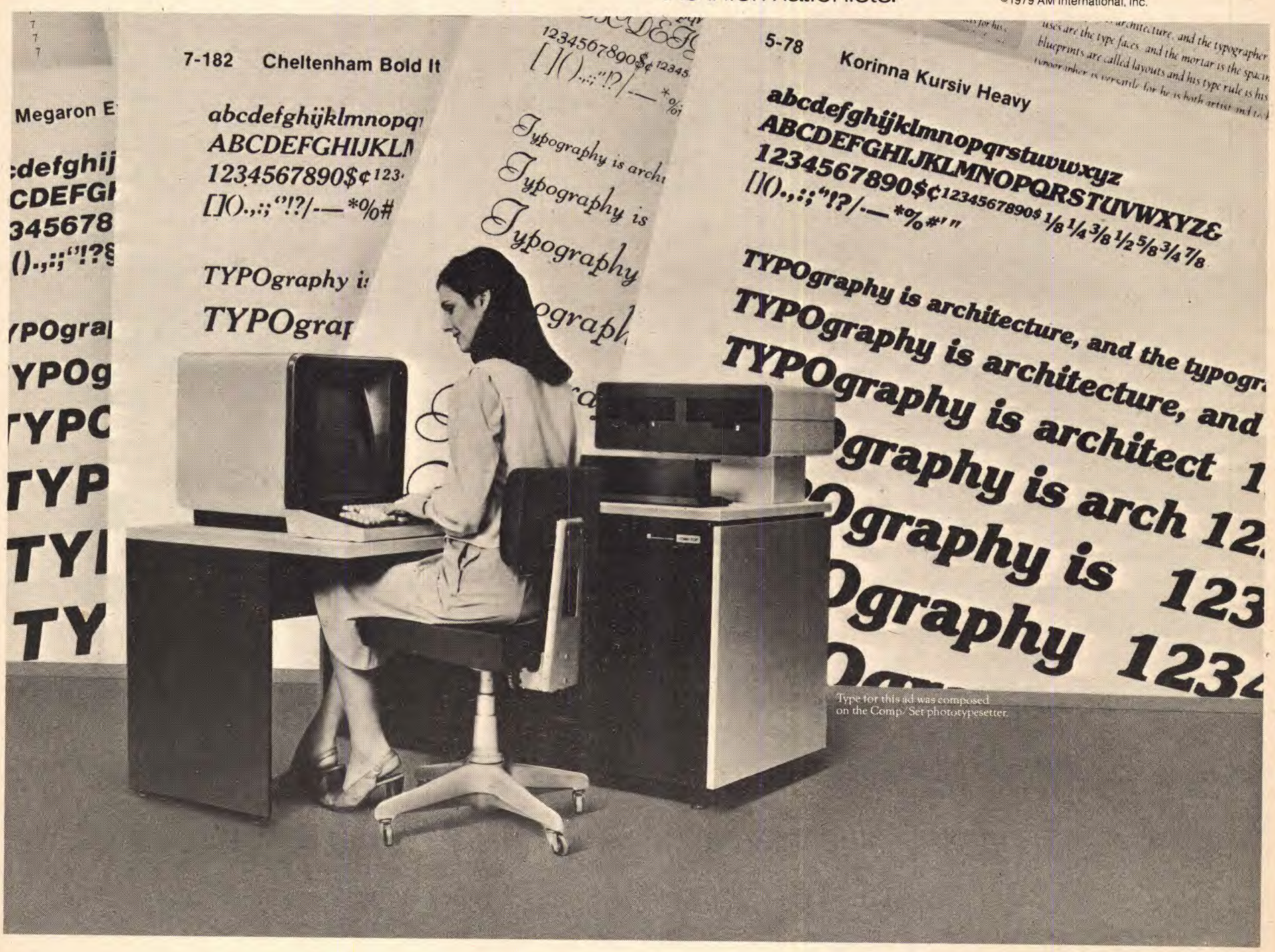
See the proof. Call our local sales office for a demonstration of the variety and quality of Varityper type. Or call toll-free, 800-631-8134. (Except from Alaska and Hawaii; from new Jersey, call collect, 201-887-8000, Ext. 666.) Or write AM Varityper, 11 Mount Pleasant Avenue, East Hanover, New Jersey 07936.

THE REAL POWER IN PHOTOTYPESETTING.

AM Varityper

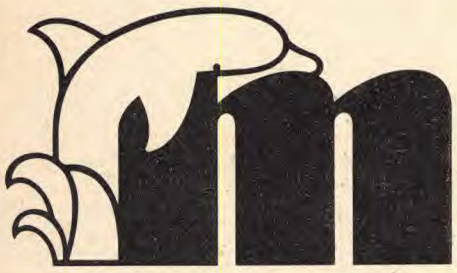
the Informationists.

©1979 AM International, Inc.



Type for this ad was composed on the Comp/Set phototypesetter.

SKILLS FOR HIRE*

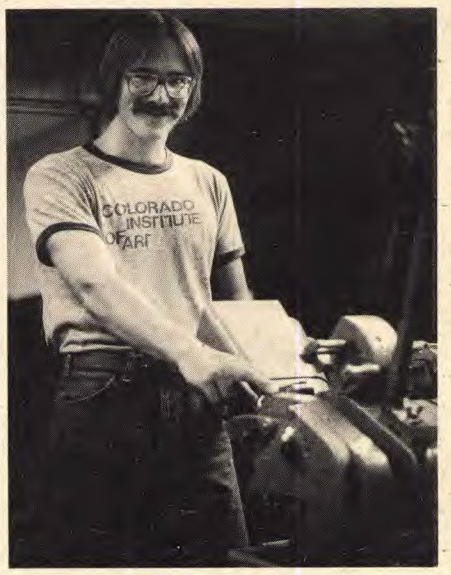


Ad Design Major Richard Gainey, at the Art Institute of Fort Lauderdale, designed a nautical logotype for a marine manufacturing business. Corporate identity is an important part of The Design Schools curriculum.

The Miller Lite TV Campaign was the subject of a recent conference in Cleveland sponsored by The Design Schools. Copy Supervisor Bob Meury, above right, and Account Supervisor Randy Lindel, center, of McCann-Erickson, described the challenges of the campaign. The Cleveland Society of Communicating Arts was co-sponsor.

DESIGNS EFFECTS FOR "STAR TREK" FILM

HOLLYWOOD — The shortest distance between two points is a straight line — in plane geometry. In life, it can be different, as Clark Anderson's career shows. After serving in the Navy as an electronics technician, Clark got his diploma from the Colorado Institute of Art. He eventually landed with Robert Abel & Associates in Hollywood, working with computers to translate movement for animated commercials. He was promoted to assistant art director, and instead of translating the movement, he now designs it. Currently, he is doing special effects for the film version of "Star Trek." Speaking of the Institute, he says, "I'm a firm advocate of vocational rather than theoretical learning. I like things I can use."



JOB SEARCH REWARDS GRAD AFTER REBUFF

NEW YORK — Angelo Giuliano thinks big. He worked for a spell in his native Pennsylvania after graduating from the Art Institute of Pittsburgh in 1978, then figured he was ready for New York City. But the welcome was less than warm. "The first interviewer I saw in an employment agency told me to go back home and get more experience. He wouldn't even consider trying to place me." Angelo couldn't believe it. So he went from building to building, checking out the occupant listings in lobbies and knocking on the door of every graphics-related concern he could find. Eventually, one of the doors he knocked on, that of Michael S. Abelson Advertising in Manhattan, opened, and he was hired as art director. That's where he is now, specializing in jewelry ads. Angelo says, "As soon as I began getting people to sit down and look at my portfolio, I started hearing impressed sounds about the Institute. It's like Satchel Paige said, 'You got to keep going, don't look back'."

The Design Schools Graduates have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multi-media, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

***The Design Schools**

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Pittsburgh
Colorado Institute of Art

A series of programs and seminars featuring noted designers, artists and filmmakers will be given at intervals in key American cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

Edward A. Hamilton, Design Director 7
The Design Schools
Time & Life Building, Suite 777
1271 Avenue of the Americas
New York, N.Y. 10020

I would like to know more about The Design Schools graduates. ☐
I don't have immediate need, but please keep me advised. ☐
Include me on your invitation list for seminars and programs. ☐

Name: _____ Position: _____

Company: _____ Phone: (____) _____

Address: _____ City: _____ State: _____ Zip: _____

Skills of special interest to me: _____

"Please reserve two seats, front row, center, for me and my secretary."

Hurry hurry hurry! You are just in time to catch the next performance of the greatest typographic wonder of the age!

Only yesterday, our star attractions were such renowned headliners as the Alphatype and Alpha-Sette Systems—hard acts to follow. But follow we have with *AlphaComp,* the ultimate in human engineering and technical performance.

What looks for all the world just like a typewriter is, in fact, a typesetter or word composer. This remarkable less-than-$10,000 product produces the highest typographic quality by automating all the components of professional typography. Easy to operate, it allows a single person to do the work that once required a full staff of skilled typesetters on a big heavyweight machine.

With this amazing instrument, your secretary—after only minimal training—will be able to produce cleaner, sharper, more distortion-free originals for reproduction than can be produced on any system anywhere. And she can do so right on the premises in any type style you could possibly want—in less time for less cost and with the same quality results you expect from a seasoned pro.

Now step up just a little closer and take a good look at some of AlphaComp's exceptional features—features you'd expect to find on costly sophisticated equipment. Like reverse leading, automatic indent and the electronic *Visual Display* (shown above) which lets you see exactly what's being keyboarded and makes for on-the-spot verification of the copy before a line is printed.

Another nice thing about AlphaComp is that, like an elephant, it never forgets. It provides you with *Memory.* Information in memory can be instantly recalled by the touch of a key anywhere in the job. When used in conjunction with the *Dual Drive Floppy Disc System,* all your keystrokes and format information stored in memory can be recorded for future use.

Think of the time and effort it takes to insert copy, change a mistake or a word from roman to italic in the middle of a big job. Not anymore. A special control—*Automatic Search*—makes it easy to enter in the character string that identifies the place where the copy is to be changed or added, and run the disc again. You'll stop at the right place, and the change you want is easily made.

There's a whole lot more we could say, but seeing is believing. That's what the coupon is for. To see a demonstration—at your office or ours. Because if we want your business (and we do), we want your secretary to try the AlphaComp for herself. She'll only have to plug it in to start setting perfectly beautiful type.

So hurry hurry step right up and send in the coupon for your reservation to see the AlphaComp in action. It's the greatest show on earth.

Alpha comp

RESERVED SEATS

ALPHATYPE CORPORATION
7711 N. Merrimac Avenue
Niles, Illinois 60648

☐ **By all means, reserve two seats for me and my secretary!**

☐ **Call me**

☐ **Send more info**

☐ **I'm already saving time and money with my AlphaComp**

FRONT ROW-CENTER

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

Please Print

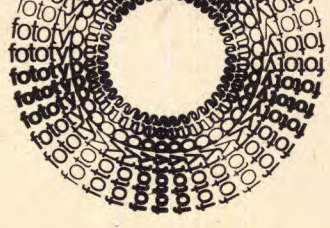
BERTHOLD FOTOTYPES

BERTHOLD

Avant Garde Gothic ITC	schrägmager extra light oblique oblique maigre
Avant Garde Gothic ITC	Buch schräg book oblique romain labeur oblique
Avant Garde Gothic	schräg normal medium oblique oblique demi-gras
Avant Garde Gothic	schräg halbfett demi-oblique oblique demi-gras
Avant Garde Gothic	schräg fett bold oblique oblique gras
Bauhaus ITC	mager light maigre
Bauhaus ITC	normal medium normal
Bauhaus ITC	halbfett demi demi-gras
Bauhaus ITC	fett bold gras
Berthold-Script	normal regular normal
Berthold-Script	halbfett medium demi-gras
Benguiat ITC	Buch book romain labeur
Benguiat ITC	normal medium normal
Benguiat ITC	halbfett bold demi-gras
Benguiat ITC	kursiv medium italic italique
Benguiat ITC	Buch kursiv book italic romain labeur italique
Benguiat ITC	kursiv halbfett bold italic italique demi-gras
Bookman ITC	mager light maigre
Bookman ITC	normal medium normal
Bookman ITC	halbfett demi-bold demi-gras
Bookman ITC	fett bold gras
Bookman ITC	kursiv mager light italic italique maigre
Bookman ITC	kursiv medium italic italique
Bookman ITC	kursiv halbfett demi-bold italic italique demi-gras

Bookman ITC	kursiv fett bold italic italique gras
Caslon Buch	normal regular normal
Caslon Buch	halbfett medium demi-gras
Caslon Buch	kursiv italic italique
Century	kursiv expanded italic italique
Century ITC	Buch book romain labeur
Century ITC	ultra ultra ultra
Century ITC	Buch kursiv book italic italique romain labeur
Century ITC	ultra kursiv ultra italic ultra italique
Century Old Style	kursiv italic italique
Cheltenham ITC	Buch book romain labeur
Cheltenham ITC	ultra ultra ultra
Cheltenham ITC	Buch kursiv book italic romain labeur italique
Cheltenham ITC	ultra kursiv ultra italic ultra italique
City	mager light maigre
City	halbfett medium demi-gras
City	fett bold gras
Clearface Gothic	normal regular normal
Clearface Gothic	fett bold gras
Clearface Gothic	extrafett ultra bold extra gras
Concorde	kursiv halbfett medium italic italique demi-gras
Eras ITC	mager light maigre
Eras ITC	Buch book romain labeur
Eras ITC	normal medium normal

Eras ITC	halb demi-b demi-g
Eras ITC	b g
Eras ITC	u u u
Fenice	norr regu norr
Fenice	b g
Fenice	kur it italic
Flyer	b g
Flyer	schmal bold condens étroit g
Futura	fett li bold outli gras écla
Futura	extrafett schmal li extra bold condensed outli étroit extra gras écla
Amsterdamer Garamont	norr regu norr
Garamond ITC	mag li maig
Garamond ITC	Bu bo romain labe
Garamond ITC	b g
Garamond ITC	ul ul ul
Garamond ITC	kursiv mag light ita italique maig
Garamond ITC	Buch kurs book ita romain labeur italiq
Garamond ITC	kursiv f bold ita italique gr
Garamond ITC	kursiv ult ultra ita ultra italiq
Garamond ITC	schmalmag light condens étroit maig
Garamond ITC	Buch schm book condens romain labeur étr
Garamond ITC	schmalfe bold condens étroit gra
Garamond ITC	ultra schm ultra condens ultra étr
Garamond ITC	kursiv schmalmag light condensed ital italique étroit maig



Berthold-Schriftenbibliothek. Jedes Jahr weit über 100 neue und aktuelle Schriften. Bisher weit über 1000 Schriften ab Lager lieferbar.

Berthold type faces library. Over 100 new and up-to-date type faces every year. To date over 1000 type faces can be delivered ex stock.

EST/A

BERTHOLD ADS 3000
BERTHOLD ACS 3200
BERTHOLD CPS 2000
BERTHOLD APU 3608
BERTHOLD DIASETTER
BERTHOLD DIATRONIC
BERTHOLD DIATRONIC S

Garamond ITC	Buch kursiv schmal book condensed italic romain labeur italique étroit
Garamond ITC	kursiv schmalfett bold condensed italic italique étroit gras
Garamond ITC	kursiv ultra schmal ultra condensed italic ultra italique étroit
Garamond	fett bold gras
Gill Sans	kursiv halbfett bold italic italique demi-gras
Gill Sans	ultra schmalfett ultra bold condensed ultra étroit gras
Goudy	extrafett heavy face extra gras
Horley Old Style	normal regular normal
Italia ITC	Buch book romain labeur
Italia ITC	normal medium normal
Italia ITC	halbfett bold demi-gras
Italian Old Style	normal regular normal
Italian Old Style	halbfett bold demi-gras
Italian Old Style	kursiv italic italique
Kabel ITC	Buch book romain labeur
Kabel ITC	normal medium normal
Kabel ITC	halbfett demi demi-gras
Kabel ITC	fett bold gras
Kabel ITC	ultra ultra ultra
Lubalin Graph ITC	mager extra light maigre
Lubalin Graph ITC	Buch book romain labeur
Lubalin Graph ITC	normal medium normal
Lubalin Graph ITC	halbfett demi-bold demi-gras
Lubalin Graph ITC	fett bold gras

Murray Hill	halbfett bold demi-gras
Poppl-Exquisit II	
Quorum ITC	mager light maigre
Quorum ITC	Buch book romain labeur
Quorum ITC	normal medium normal
Quorum ITC	halbfett bold demi-gras
Quorum ITC	Black Black Black
Romana	ultra ultra ultra
Sabon-Antiqua	normal regular normal
Sabon-Antiqua	halbfett medium demi-gras
Sabon	kurisv italic italique
Sorbonne	normal regular normal
Sorbonne	halbfett medium demi-gras
Sorbonne	fett bold gras
Sorbonne	kursiv italic italique
Sorbonne	schmalhalbfett medium condensed étroit demi-gras
Souvenir Gothic	mager light maigre
Souvenir Gothic	normal medium normal
Souvenir Gothic	halbfett demi-bold demi-gras

Souvenir Gothic	kursiv mager light italic italique maigre
Souvenir Gothic	kursiv medium italic italique demi-gras
Souvenir Gothic	kursiv halbfett demi-bold italic italique demi-gras
Syntax	normal regular normal
Syntax	halbfett medium demi-gras
Syntax	extrafett extra bold extra gras
Syntax	kursiv italic italique
Zapf Buch ITC	mager light maigre
Zapf Buch ITC	normal medium normal
Zapf Buch ITC	halbfett demi-bold demi-gras
Zapf Buch ITC	fett heavy gras
Zapf Buch ITC	kursiv mager light italic italique maigre
Zapf Buch ITC	kursiv italic italique
Zapf Buch ITC	kursiv halbfett demi italic italique demi-gras
Zapf Buch ITC	kursiv fett heavy italic italique gras
Zapf Intern. ITC	mager light maigre
Zapf Intern. ITC	normal medium normal
Zapf Intern. ITC	halbfett demi demi-gras
Zapf Intern. ITC	fett heavy gras

Bibliothèque de caractères Berthold. Chaque année, plus de 100 caractères nouveaux et actuels. Jusqu'à présent, plus de 1000 caractères livrables au dépôt.

COUPON

H. Berthold AG
Mehringdamm 43, D-1000 Berlin 61
Berthold of North America, Inc.
Box 624, 610 Winters Avenue, Paramus, NJ 07652

☐ Schicken Sie mir kostenlos ein Schriftenverzeichnis aller Text-Schriften.
Please send me a list of all text faces.
Veuillez me faire parvenir, à titre gratuit, un catalogue de tous les caractères pour textes.

☐ Schicken Sie mir kostenlos ein Schriftenverzeichnis aller Headline-Schriften.
Please send me a list of all headline type faces free of charge.
Veuillez me faire parvenir, à titre gratuit, un catalogue de tous les caractères pour titres.

☐ Schicken Sie mir kostenlos Informationsmaterial über Berthold-Fotosatzgeräte und -Systeme.
Please send me complete documentation on Berthold fotocomposing machines and systems.
Veuillez me faire parvenir, à titre gratuit, une documentation sur les appareils et systèmes Berthold.

Name und Anschrift/Name and address/Nom et adresse

berthold fototype

Headline: Machine (ITC) halbfett

Typographix from Letraset

Creative solutions don't have to be difficult or expensive. These illustrations were all rubbed down from Instant Lettering or Letragraphica sheets. Quickly, simply and probably less expensively than your type house or letterer. With almost 400 typefaces and over 300 graphic devices, you can always look to Letraset for typographic solutions.

Blanchard Solid and waves from Sheet 3228

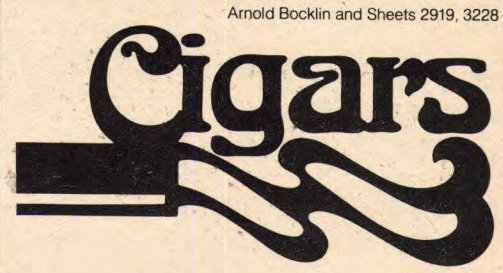
Octopuss Shaded

Roco and rules from Sheet 2919
Deco shape from Sheet 3599

Raphael and scroll from Sheet 3228

Sinaloa

Le Robur Noir



Arnold Bocklin and Sheets 2919, 3228

Le Robur Noir and symbol from Sheet 3909

Thalia and Sheet 2918

Phyllis and flowers from Sheet 3229

Above: Art Nouveau Sheet 3228

Below: Art Nouveau Sheet 2918

Victorian and flowers from Sheet 3228

Letraset

Letraset USA Inc.
40 Eisenhower Drive
Paramus N.J. 07652
Tel. 201 845-6100

You gotta hand it to 'em.

Typographers these days are really doing a terrific job. What with high speed V-I-P's that turn out beautiful copy from 6 to 72 point and hundreds of faces from which to choose, specifiers can have virtually any face their job requires at participating V-I-P shops. On machines that are equipped with ATP 1/54 (Advanced Typographers Program), a special software package that achieves sexy kerning, hung punctuation and alternate choices of word and letter spacing, aesthetically beautiful copy can be had instantly. On one hand, typographers must have hundreds of faces available to immediately satisfy the demands of type specifiers. To help typographers keep their libraries current, Mergenthaler invented a "font-of-the-month club", **TypoPlus**, whereby subscribers receive a quarterly package with all of the newly released faces and award-winning specimen material to spread the word that they are the most up-to-date typographer on the block. We knew once we took the worry out of "what's new?", nationwide typographers would join the club and save money doing it. We also suspected once specifiers knew who had TypoPlus, they would send all of their work to the folks who had all of the faces. But sometimes. . .

you gotta hand it to 'em.

If (s)he simply does not have Meridien 54 and nothing else will do. . . no "similar to", no "sorta-like", no "we-e-ll, it's close to". . . all you (or your typesetter) have to do is pick up the phone, dial **toll-free 800-645-5764**, in New York only call **collect 212-895-5803**, and order the exact typeface for the job. Then you can

hand it over

to your favorite shop. Why settle for second best? Faces shown here and on the next four pages have all been featured in TypoPlus. Call now, toll-free 800-645-5764, in New York only call collect 212-895-5803, for a complete list of over 700 faces available immediately. At **$69* a font**, that's

hands down

the best price for first choice.

* $99 for ITC faces, please. The extra $30 royalty you pay goes directly to ITC enabling them to encourage the best typeface designers in the world to offer their designs to you.

Univers faces subject to 11.11% royalty.
This program is limited to fonts for Mergenthaler V-I-P only.

Mergenthaler
Expanded Series
Lower photocomposition costs encourage the expansion of existing series with new weights and italics, condensed and extended versions. In TypoPlus, Mergenthaler has included these new versions of traditional faces, to make these series still more useful.

Mergenthaler New Baskerville

Mergenthaler New Baskerville with Italic

How can the quality of a typefa ce be judged? Why do *the mast ers in the art of typography* use a f ew specific type designs? What

Mergenthaler New Baskerville Semi-Bold with Italic

How can the quality of a typefa ce be judged? Why do *the mast ers in the art of typography* use a few specific type designs? W

Mergenthaler New Baskerville Bold with Italic

How can the quality of a typef ace be judged? Why do *the ma sters in the art of typography* us e a few specific type designs?

Mergenthaler New Baskerville Black with Italic

How can the quality of a typ eface be judged? Why do *the masters in the art of typogra phy* use a few specific type d

Helvetica

Helvetica Thin with Italic

How can the quality of a typeface be judged? Why do *the masters i n the art of typography* use a few s pecific type designs? What do the

Helvetica Heavy with Italic

How can the quality of a typ eface be judged? Why do *t he masters in the art of typo graphy* use a few specific t

Helvetica Extended

Helvetica Extended Light

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few sp ecific type designs? What do they

Helvetica Extended

How can the quality of a typefac e be judged? Why do the maste rs in the art of typography use a f ew specific type designs? What

Helvetica Bold Extended

How can the quality of a typ eface be judged? Why do th e masters in the art of typog raphy use a few specific typ

Helvetica Black Extended

How can the quality of a typeface be judged? W hy do the masters in the art of typography use a f

Cochin

Cochin with Italic

How can the quality of a typef ace be judged? Why do *the ma sters in the art of typography* use a few specific type designs? Wh

Cochin Bold with Italic

How can the quality of a type face be judged? Why do *the m asters in the art of typography* use a few specific type design

Cochin Black with Italic

How can the quality of a ty peface be judged? Why do *the masters in the art of typo graphy* use a few specific t

Mergenthaler, Linotype, Stempel, Haas.

toll-free

800-645-5764

New York only, call collect 212-895-5803.

Complete this form to receive a list of over 700 typefaces available immediately from Mergenthaler, Linotype, Stempel, Haas.
Typographic Marketing, Mergenthaler Linotype Company, Melville, NY 11747

Name

Address

City & State Zip

$69* a font.

* $99 for ITC faces, please. The extra $30 royalty you pay goes directly to ITC enabling them to encourage the best typeface designers in the world to offer their designs to you.

Univers faces subject to 11.11% royalty. This program is limited to fonts for Mergenthaler V-I-P only.

Because we wanted to make sure that everyone has access to the best original typeface library in the world, we took the faces that have appeared in the last three years of TypoPlus (all 260 of which appear on these pages), added nearly 500 of your old favorites in standard layouts, priced everything at $69*, made them all immediately available and called the whole deal ***fontstock!*** Call now, toll-free 800-645-5764, in New York only call collect 212-895-5803, for a complete list of over 700 faces available immediately through ***fontstock!***

Included in this list are licensed typefaces: Mergenthaler, Linotype, Stempel; Haas licenses the best from foundries and studios throughout the world to premiere in TypoPlus. This group includes typefaces by Ed Benguiat, M.F. Benton, A.M. Cassandre, Eric Gill, Herb Lubalin, and Hermann Zapf.

ITC Kabel

ITC Kabel Book

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they s

ITC Kabel Medium

How can the quality of a typefac e be judged? Why do the master s in the art of typography use a fe w specific type designs? What d

ITC Kabel Bold

How can the quality of a typefa ce be judged? Why do the mas ters in the art of typography us e a few specific type designs?

ITC Kabel Ultra

How can the quality of a typefa ce be judged? Why do the mast ers in the art of typography use a few specific type designs? W

Letraset

University

University with Italic

How can the quality of a typefac e be judged? Why do *the mast ers in the art of typography* use a few specific type designs? Wh

City

City Light

How can the quality of a typeface be j udged? Why do the masters in the a rt of typography use a few specific ty pe designs? What do they see in the

City Medium

How can the quality of a typeface b e judged? Why do the masters in t he art of typography use a few spe cific type designs? What do they se

City Bold

How can the quality of a typefac e be judged? Why do the master s in the art of typography use a f ew specific type designs? Wha

Meridien 54

Meridien 54 with Italic

How can the quality of a typefac e be judged? Why do *the masters i n the art of typography* use a few sp ecific type designs? What do the

Meridien 54 Medium with Italic

How can the quality of a typefa ce be judged? Why do *the maste rs in the art of typography* use a fe w specific type designs? What

Meridien 54 Bold with Italic

How can the quality of a typ eface be judged? Why do *the masters in the art of typography* use a few specific type desig

Hobo

Hobo

How can the quality of a typeface be j udged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Benguiat

ITC Benguiat Book with Italic

How can the quality of a typefa ce be judged? Why do *the ma sters in the art of typography* use a few specific type design

ITC Benguiat Medium with Italic

How can the quality of a typef ace be judged? Why do *the m asters in the art of typograph y* use a few specific type desi

ITC Benguiat Bold with Italic

How can the quality of a typ eface be judged? Why do *t he masters in the art of typ ography* use a few specific

Berthold

Akzidenz Grotesk

Akzidenz Grotesk Light

How can the quality of a typeface b e judged? Why do the masters in th e art of typography use a few specifi c type designs? What do they see in

Akzidenz Grotesk with Italic

How can the quality of a typeface be judged? Why do *the masters i n the art of typography* use a few s pecific type designs? What do th

Akzidenz Grotesk Bold

How can the quality of a typefa ce be judged? Why do the mast ers in the art of typography use a few specific type designs? W

Akzidenz Grotesk Black

How can the quality of a typef ace be judged? Why do the m asters in the art of typograph y use a few specific type desi

Akzidenz Grotesk Condensed

How can the quality of a typeface be judged ? Why do the masters in the art of typograp hy use a few specific type designs? What d o they see in them? Good design is always

Akzidenz Grotesk Bold Condensed

How can the quality of a typeface be ju dged? Why do the masters in the art of typography use a few specific type des igns? What do they see in them? Good

Akzidenz Grotesk Black Condensed

How can the quality of a typeface b e judged? Why do the masters in th e art of typography use a few speci fic type designs? What do they see

Deberny & Peignot

Peignot

Peignot Light

How can the quality of a typeface be judged? Why do the masters in the a rt of typography use a few specific ty pe designs? What do they see in them

Peignot Demi-Bold

How can the quality of a typeface be judged? Why do the masters in the a rt of typography use a few specific t ype designs? What do they see in the

Peignot Bold

How can the quality of a typefac e be judged? Why do the master s in the art of typography use a f ew specific type designs? What

Cochin

Cochin with Italic

How can the quality of a typefa ce be judged? Why do *the mast ers in the art of typography* use a fe w specific type designs? What

Cochin Bold with Italic

How can the quality of a type face be judged? Why do *the m asters in the art of typography* use a few specific type design

Cochin Black with Italic

How can the quality of a ty peface be judged? Why do *t he masters in the art of typog raphy* use a few specific typ

VGC

Egyptian 505

Egyptian 505 Light

How can the quality of a typefac e be judged? Why do the master s in the art of typography use a f ew specific type designs? What

Egyptian 505

How can the quality of a typefac e be judged? Why do the master s in the art of typography use a f ew specific type designs? What

Egyptian 505 Medium

How can the quality of a typefac e be judged? Why do the maste rs in the art of typography use a few specific type designs? Wha

Egyptian 505 Bold

How can the quality of a typefac e be judged? Why do the maste rs in the art of typography use a few specific type designs? Wha

ATF

Della Robbia

Della Robbia

How can the quality of a typefa ce be judged? Why do the mas ters in the art of typography us e a few specific type designs?

Della Robbia Bold

How can the quality of a typefa ce be judged? Why do the mas ters in the art of typography us e a few specific type designs?

Americana

Americana with Italic

How can the quality of a typefa ce be judged? Why do *the mast ers in the art of typography* use a few specific type designs? W

Americana Bold

How can the quality of a typefa ce be judged? Why do the mast ers in the art of typography use a few specific type designs? W

Americana Extra Bold

How can the quality of a typef ace be judged? Why do the m asters in the art of typograph y use a few specific type desi

ITC

ITC Quorum

ITC Quorum Light

How can the quality of a typeface be judged? Why do the masters in the a rt of typography use a few specific ty pe designs? What do they see in the

ITC Quorum Book

How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in t

ITC Quorum Medium

How can the quality of a typeface be judged? Why do the masters i n the art of typography use a few specific type designs? What do t

ITC Quorum Bold

How can the quality of a typefac e be judged? Why do the master s in the art of typography use a f ew specific type designs? What

ITC Quorum Black

How can the quality of a typefa ce be judged? Why do the maste rs in the art of typography use a few specific type designs? Wha

ITC Benguiat Condensed

ITC Benguiat Book Condensed with Italic

How can the quality of a typeface be judged? Why do *the masters i n the art of typography* use a few specific type designs? What do th

ITC Benguiat Medium Condensed with Italic

How can the quality of a typeface be judged? Why do *the masters i n the art of typography* use a few specific type designs? What do th

ITC Benguiat Bold Condensed with Italic

How can the quality of a typefa ce be judged? Why do *the mas ters in the art of typography* use a few specific type designs

ITC Zapf Dingbats

ITC Zapf Dingbats 100

ITC Zapf Dingbats 200

ITC Zapf Dingbats 300

Monotype

ITC Eras

ITC Eras Light
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them? G

ITC Eras Book
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them?

ITC Eras Medium
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them

ITC Eras Demi
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do

ITC Eras Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type design

ITC Eras Ultra
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type desig

ITC Zapf Book

ITC Zapf Book Light with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What d

ITC Zapf Book Medium with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? W

ITC Zapf Book Demi with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type desig

ITC Zapf Book Heavy with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type

ITC Garamond Condensed

ITC Garamond Light Condensed with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they see in them? Good design

ITC Garamond Book Condensed with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they see in them? Go

ITC Garamond Bold Condensed with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do

ITC Garamond Ultra Condensed with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? W

Italia

Italia Book
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do th

Italia Medium
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do th

Italia Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What d

ITC Zapf International

ITC Zapf International Light with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they

ITC Zapf International Medium with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do the

ITC Zapf International Demi with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type desi

ITC Zapf International Bold with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific ty

ITC Cheltenham Condensed

ITC Cheltenham Light Condensed with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they see in them? Good desi

ITC Cheltenham Book Condensed with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they see in them? Good

ITC Cheltenham Bold Condensed with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they

ITC Cheltenham Ultra Condensed with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What

Simoncini

Life

Life with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do th

Life Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What

Perpetua

Perpetua with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they se

Perpetua Bold with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type desig

Grotesque

Grotesque 126 with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do th

Grotesque 215 with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What d

Grotesque 216 with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type d

Rockwell

Rockwell Light with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What

Rockwell with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs?

Rockwell Extra Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs?

Rockwell Extra Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few

Horley Old Style

Horley Old Style Light with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do th

Horley Old Style with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they s

Horley Old Style Semi-bold with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do t

Horley Old Style Bold with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What

Gill Sans

Gill Sans Light with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do th

Gill Sans with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do th

Gill Sans Bold with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type d

Gill Sans Extra Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few spe

Gill Sans Ultra Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few spe

Gill Sans Condensed
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them? Good design is always practical

Gill Sans Bold Condensed
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type desig

Fonts

Raleigh

Raleigh
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they

Raleigh Medium
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they

Raleigh Demi
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do th

Raleigh Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What

Bauer

Bauer Bodoni

Bauer Bodoni with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do the

Bauer Bodoni Bold with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? W

Bauer Bodoni Black with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type

Weiss

Weiss with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do they s

Weiss Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What

Weiss Extra Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type design

Serifa

Serifa Thin 35 with Italic 36
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do th

Serifa Light 45 with Italic 46
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do t

Folio

Folio Light with Italic
How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few specific type designs? What do t

Folio Medium
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What

Folio Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specifi

Folio Extra Bold
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few

Stephenson Blake

Windsor

Windsor
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type d

Windsor Outline
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type d

Windsor Elongated
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them? Good design is always

Windsor Light Condensed
How can the quality of a typeface be judged? Why do the masters in the art of typography use a few specific type designs? What do they see in them? Good

toll-free

800-645-5764

New York only, call collect 212-895-5803.

Complete this form to receive a list of over 700 typefaces available immediately from Mergenthaler, Linotype, Stempel, Haas.
Typographic Marketing, Mergenthaler Linotype Company, Melville, NY 11747

Name

Address

City & State Zip

you gotta hand it to 'em.

The Mergenthaler Group is the only U.S. typesetting equipment manufacturer commissioning new typeface designs. When you have the world's largest original typeface library, one of the best ways to enlarge that library is to commission all the work of Matthew Carter and Adrian Frutiger.

With Seymour Chwast's Buffalo, Mergenthaler begins a program to commission new faces from todays best graphic designers.

Matthew Carter is the son of Harry Carter, noted Oxford type historian and designer. Matthew turned down Oxford to study the art of hand punchcutting with P.H. Raedisch at Enschedé in Haarlem. He designed the original signage system for Heathrow Airport in London which led to the typeface Airport. He ran the typographic program for Crosfield Electronics in England, then joined Mergenthaler Linotype in New York in 1965. Working from his studio in London, Matt is considered one of the world's leading typographic scholars and one of the most skillful of type designers. Well known for his versatility in designing scripts, newspaper and telephone directory faces, Greek and Indian types, Matthew's latest design is the Granjon revival, Galliard.

Galliard

Galliard Roman with Italic

How can the quality of a typeface be judged? Why do *the masters in the art of typography* use a few speci fic type designs? What do they see

Galliard Bold Roman with Italic

How can the quality of a typefa ce be judged? Why do *the maste rs in the art of typography* use a fe w specific type designs? What

Galliard Black Roman with Italic

How can the quality of a typef ace be judged? Why do *the ma sters in the art of typography* us e a few specific type designs?

Galliard Ultra Roman with Italic

How can the quality of a typ eface be judged? Why do *the masters in the art of typograp hy* use a few specific type des

Video

Video Light with Oblique

How can the quality of a typefac e be judged? Why do *the master s in the art of typography* use a fe w specific type designs? What d

Video Medium with Oblique

How can the quality of a typefac e be judged? Why do *the master s in the art of typography* use a fe w specific type designs? What d

Video Bold with Oblique

How can the quality of a typefa ce be judged? Why do *the ma sters in the art of typography* use a few specific type design

Video Black with Oblique

How can the quality of a ty peface be judged? Why d o *the masters in the art of t ypography* use a few spec

Snell Roundhand

Snell Roundhand

How can the quality of a typefa ce be judged? Why do the mast ers in the art of typography use a few specific type designs? Wh

Snell Roundhand Bold

How can the quality of a typ eface be judged? Why do the masters in the art of typogra phy use a few specific type de

Snell Roundhand Black

How can the quality of a t ypeface be judged? Why d o the masters in the art of t ypography use a few speci

Adrian Frutiger was born in Switzerland where he began as an apprentice compositor. He studied at the Kunstgewerbeschule in Zurich. In 1952, he came to Paris to join Deberny & Peignot where he suggested the concept for the Univers family of 21 faces, and carried out the design. In 1961, he started his own design studio with Bruno Pfäffle. Since 1967 he has been typographic consultant to D. Stempel AG. He advises IBM World Trade, and Aeroport de Paris, for whom he designed the signage system that led to the typeface Frutiger. His trademarks are to be seen all over France. He is a sculptor and publishes art books centering on his own woodcuts and illustrations.

Egyptienne F.

Egyptienne F. 55 with Italic 56

How can the quality of a typef ace be judged? Why do *the ma sters in the art of typography* use a few specific type designs

Egyptienne F. 65 Bold

How can the quality of a type face be judged? Why do the masters in the art of typogra phy use a few specific type d

Egyptienne F. 75 Black

How can the quality of a ty peface be judged? Why do t he masters in the art of typ ography use a few specific t

Frutiger

Frutiger Light 45 with Italic 46

How can the quality of a typeface be judged? Why do *the masters i n the art of typography* use a few s pecific type designs? What do the

Frutiger 55 with Italic 56

How can the quality of a typefa ce be judged? Why do *the mas ters in the art of typography* us e a few specific type designs?

Frutiger Bold 65 with Italic 66

How can the quality of a typef ace be judged? Why do *the m asters in the art of typograph y* use a few specific type desig

Frutiger Black 75 with Italic 76

How can the quality of a ty peface be judged? Why do *the masters in the art of ty pography* use a few specifi

Serifa

Serifa 55 with Italic 56

How can the quality of a typef ace be judged? Why do *the m asters in the art of typography* use a few specific type design

Serifa Bold 65

How can the quality of a type face be judged? Why do the masters in the art of typogra phy use a few specific type d

Serifa Black 75

How can the quality of a ty peface be judged? Why do t he masters in the art of typo graphy use a few specific ty

In his 25 year career, Seymour Chwast has created a style that is synonymous with the most creative and progressive aspects of American graphic art and design. In 1970, his Push Pin Studio was the first American graphic design studio to be honored with an exhibition at The Louvre in Paris. In 1976, he was elected to membership in the Alliance Graphique Internationale. Push Pin is known for its typographic influence on American designers, an influence furthered by Seymour Chwast's new typeface Chwast Buffalo.

Chwast Buffalo Outline

Mergenthaler

Chwast Buffalo Black

Mergenthaler

Mergenthaler, Linotype, Stempel, Haas.

You need a headline in 72 point Stop and a few words in 48 point Mexico Olympic? Aren't you lucky! You gotta hand it to 'em. . . your favorite V-I-P typographer can set your job instantly; (most) V-I-P's are equipped to set up to 72 point — that's high quality, high-speed display typography.
And participating V-I-P shops already have all of these funky display faces on hand 'cause over the last 18 months, TypoPlus has brought you 60 great typefaces in its new display section. If, however, your typographer does not have the display face you want, for just $69* a font you can hand it to 'em.

For more information, call toll-free 800-645-5764,in New York only call collect 212-895-5803, for a complete list of over 700 faces.

---

* $99 for ITC faces, please. The extra $30 royalty you pay goes directly to ITC enabling them to encourage the best typeface designers in the world to offer their designs to you.

Univers faces subject to 11.11% royalty.
This program is limited to fonts for
Mergenthaler V-I-P only.

Hi-Speed Display

ITC Avant Garde Gothic Extra Light Roman
Mergenthaler

ITC Avant Garde Gothic Extra Light Oblique
Mergenthaler

ITC Avant Garde Gothic Book Roman
Mergenthaler

ITC Avant Garde Gothic Book Oblique
Mergenthaler

ITC Avant Garde Gothic Medium Roman
Mergenthaler

ITC Avant Garde Gothic Medium Oblique
Mergenthaler

ITC Avant Garde Gothic Demi Roman
Mergenthaler

ITC Avant Garde Gothic Demi Oblique
Mergenthaler

ITC Avant Garde Gothic Bold Roman
Mergenthaler

ITC Avant Garde Gothic Bold Oblique
Mergenthaler

ITC Busorama Light
MERGENTHALER

Stark Debonair
Mergenthaler

Chwast Buffalo Outline
Mergenthaler

Helvetica Rounded Bold Outline
Mergenthaler

Harry Thin
Mergenthaler

Lightline Gothic
Mergenthaler

Gavotte
Mergenthaler

Present
Mergenthaler

Kaufmann
Mergenthaler

Kismet
Mergenthaler

Florentine
Mergenthaler

ITC Ronda Light
Mergenthaler

ITC Busorama Medium
MERGENTHALER

ITC Ronda
Mergenthaler

Nicolas Cochin
Mergenthaler

ITC Busorama Bold
MERGENTHALER

Mexico Olympic
MERGENTHALER

Nicolas Cochin Black
Mergenthaler

Fantail
Mergenthaler

Eckmann
Mergenthaler

Kaufmann Bold
Mergenthaler

Helvetica Rounded Bold
Mergenthaler

Helvetica Rounded Bold Italic
Mergenthaler

ITC Ronda Bold
Mergenthaler

Harry Fat
Mergenthaler

Trooper Roman
Mergenthaler

Trooper Italic
Mergenthaler

Amelia
Mergenthaler

Playbill
Mergenthaler

ITC Gorilla
Mergenthaler

Davida
MERGENTHALER

ITC Grouch
Mergenthaler

ITC Machine
Mergenthaler

Ad Lib
Mergenthaler

Franklin Gothic Condensed
Mergenthaler

ITC Grizzly
Mergenthaler

Helvetica Rounded Black
Mergenthaler

Helvetica Rounded Black Italic
Mergenthaler

Broadway
Mergenthaler

Antique Olive Nord
Mergenthaler

Antique Olive Nord Italic
Mergenthaler

Antique Olive Bold Condensed
Mergenthaler

Stop
MERGENTHALER

ITC Machine Bold
Mergenthaler

Macbeth
Mergenthaler

Blippo Black
Mergenthaler

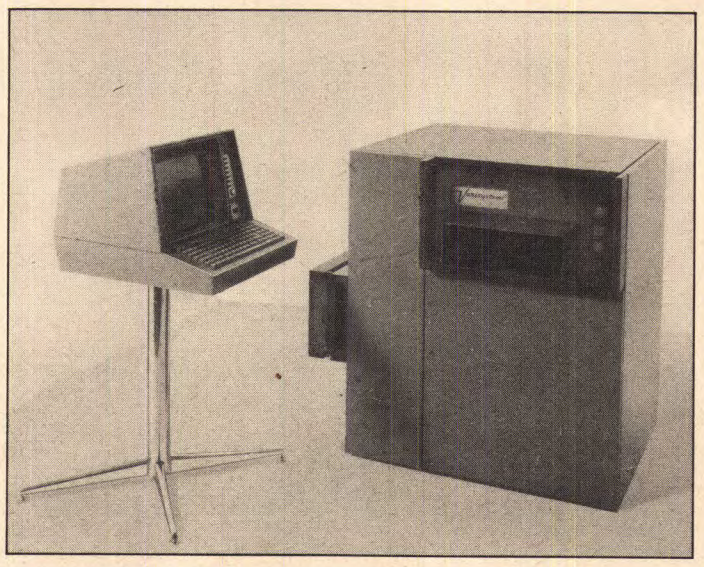
ITC Bolt Bold
Mergenthaler

Gill Sans Ultra Bold Condensed
Mergenthaler

Fehrle
Mergenthaler

Chwast Buffalo Black
Mergenthaler

Before you buy Compugraphic 7700 or AM Comp Edit, look at the Varisetter I by Bobst/Varisystems



- ▷ Automatic H&J plus 12,000-character internal exception word dictionary
- ▷ Nesting for 32 formats in 1000-character format area
- ▷ Accuracy in vertical measures to within 1/16 point for a 3060-point depth
- ▷ Multi-processing: simultaneous input to disk and output to phototypesetter
- ▷ Word processing compatability available
- ▷ One 8-font, 126-character disk supplied at no extra cost
- ▷ Global and 64-character single-string correction searches
- ▷ 16-file queue for continuous output to photo unit
- ▷ Line lengths to 69 picas
- ▷ Vertical and horizontal ruling
- ▷ Pagination and vertical justification
- ▷ Copy movement to or from any location on a 312,000 character diskette
- ▷ Tabbing for 31 justified columns, with different parameters retained in each column
- ▷ Automatic kerning of up to 127 pairs/font
- ▷ Complete file management
- ▷ 123-key entry station with 1800-character display
- ▷ Unlimited tab and format storage on disk
- ▷ Forward and reverse leading in quarter-points

See us at Graph Expo Booth #1911.

If you are thinking about a typesetting system you must think about the VARISETTER I. Write or call today and let us give you a head-to-head comparison.

BOBST GRAPHIC INC.
BOBST VARISYSTEMS DIVISION
80 Skyline Drive
Plainview, N.Y. 11803
Tel. 516 931-7200, Telex 144613

ULC

Show me how the VARISETTER I compares with the Compugraphic 7700 and the AM Comp Edit.

Name Title
Company
Address City
State Zip Phone /

INTRODUCING THE WORLD'S MOST EXTRAORDINARY STAT & REPRO SYSTEM.

Black & white. Full color, too. Visual Graphics' new Pos One® 720 delivers it on paper or film. In minutes. Without a darkroom or plumbing.

A revolutionary advance in reproduction technology creates the most versatile stat system on the market today—the new Pos One 720 camera/automatic processor.

The "720" will deliver the most remarkable array of photo reproductions that the mind can imagine. In crisp black & white, or in every color of the spectrum. On paper or film. All done with simple pushbutton ease, in normal room light.

Your original can be anything from a 35mm slide, to 20"x 24" reflective copy, line or continuous tone—to an actual three-dimensional object. Give it to the Pos One 720. Get back enlarged, reduced or same-size reproductions for mechanicals, overhead projectuals or other AV materials, TV graphics, presentations, storyboards, layouts, editorial dummies, packaging or textile designs, displays, medical and scientific records—or whatever your needs dictate.

Plus one-step black & white positive or reverse stats and screened veloxes, posterizations, line conversions, special effects, film negatives—and more.

Going from black & white to full color, or from paper print to film transparency, is astonishingly quick and simple. You merely use convenient pre-cut materials that come in sizes up to 12" x 18," and different built-in processors.

With a Pos One 720 on the premises, your creativity will be enhanced. Your productivity will increase. You will be self-sufficient. You will improve the quality of your art-work. Once you experience the convenience, the economy, the sheer efficiency of having a "720" at your command, no other method of obtaining reproductions will suffice.

The new Pos One 720. An extraordinary stat system, at an amazingly low price. And the only one of its kind in the world.

To find out more, call toll-free or send in the coupon now.

Call Us Toll-Free 800-327-1813
IN FLORIDA CALL (305) 722-3000. IN CANADA CALL (416) 533-2305.

You can actually own a Pos One 720 for less than some ordinary black & white stat cameras. Or lease one for under $220. a month. Other Pos One black & white stat camera models available starting at under $110. a month.

VISUAL GRAPHICS CORPORATION
VGC Park, 5701 N.W. 94th Ave., Tamarac, FL 33321

Gentlemen: I want to know more about your new Pos One 720.
☐ Please contact me to arrange for a demonstration.
☐ Please send me more information.

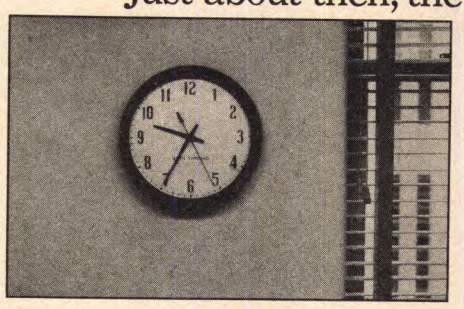
Name_____ Title_____
Company_____
Address_____
City_____ State_____ Zip_____
Phone_____

U&LC 3/79

ARE YOU JUST A LITTLE AFRAID OF WHAT YOU'LL FIND ON YOUR DESK TOMORROW MORNING?

It's about 9:35. You've had a cup of coffee and your first question of the day from the account executive.

Just about then, the type you ordered yesterday afternoon arrives on your desk. And suddenly, you're just a little nervous.



The ad you'd ordered it for hadn't been easy. The meetings had been long. The photography a little tricky. And you'd decided to use a type face you'd never tried before. How well it works has a lot to do with how well the ad works.

How's the over-all color of the type? How are the line breaks in that ragged column? Is the headline nicely packed without looking too self-conscious? Does the type size really fit the page size?

What you're experiencing in that one moment in the morning is what RyderTypes is working for twenty-four hours a day.

We didn't get the reputation we have just by doing our job and setting type. We think we got the reputation by understanding your job.

That's why we're sometimes full of questions when we pick up a job.

That's why we sometimes set a job over before you even see it because it didn't look right to us.

That's why we'd rather interrupt your dinner with a phone call than ruin your morning with a mediocre proof.

That's why some of our customers don't even mark up copy any more because they're confident we'll make the right typographic decisions for them.

And that's why we always seem to get a customer's "special" jobs that need the most care, even if we don't get all of that customer's jobs.

Confidence. That's what has made RyderTypes one of the largest advertising typographers in the country.

So if you're a little afraid of what you might find on your desk tomorrow morning, please don't be afraid to call us this afternoon.

RyderTypes, Inc., Advertising Typographers, 500 North Dearborn Street, Chicago, Illinois 60610. Telephone (312) 467-7117.

Compugraphic has big movers...

Here they are.
66 faces that Compugraphic has released in the last three months alone.
66 of the fastest moving typefaces in the industry.
66 you've-got-to-use faces that are available from your Compugraphic typographer today!
But don't just take our word for it, judge for yourself:

ITC Benguiat Book Condensed
ITC Benguiat Book Condensed Italic
ITC Benguiat Medium Condensed
ITC Benguiat Medium Cond. Italic
ITC Benguiat Bold Condensed
ITC Benguiat Bold Cond. Italic
ITC Bookman Light
ITC Bookman Light Italic
ITC Bookman Medium
ITC Bookman Medium Italic
ITC Bookman Demi
ITC Bookman Demi Italic
ITC Bookman Bold
ITC Bookman Bold Italic
Cartier
Cartier Italic
Century Light
Century Light Italic
Century Bold
Century Bold Italic
ITC Cheltenham Light
ITC Cheltenham Light Italic
ITC Cheltenham Light Condensed
ITC Cheltenham Light Condensed Italic
ITC Cheltenham Book
ITC Cheltenham Book Italic
ITC Cheltenham Book Condensed
ITC Cheltenham Book Condensed Italic
ITC Cheltenham Bold
ITC Cheltenham Bold Italic
ITC Cheltenham Bold Condensed
ITC Cheltenham Bold Cond. Italic
ITC Cheltenham Ultra
ITC Cheltenham Ultra It.
ITC Cheltenham Ultra Cond.
ITC Cheltenham Ultra Cond. It.
ITC Eras Light
ITC Eras Book
ITC Eras Medium
ITC Eras Demi
ITC Eras Bold
ITC Eras Ultra
Euclid
Euclid Bold
Helios Thin
Helios Thin Italic
Helios Extralight
Helios Extralight Italic
Helios Condensed Italic
Helios Bold Condensed Italic
Helios Semibold
Helios Semibold Italic
Helios Semibold Outline
Italia Book (ITC)
Italia Medium (ITC)
Italia Bold (ITC)
News Gothic Light
News Gothic Light Italic
ITC Zapf Book Light
ITC Zapf Book Light Italic
ITC Zapf Book Medium
ITC Zapf Book Medium Italic
ITC Zapf Book Demi
ITC Zapf Book Demi Italic
ITC Zapf Book Heavy
ITC Zapf Book Heavy Italic

Cg compugraphic
Compugraphic Corporation, 80 Industrial Way, Wilmington, Massachusetts 01887 Telephone (617) 944-6555

66

If we could have been as big as the American Horticultural Society, why are we about the same size as the Bull Valley Garden Club?

The American Horticultural Society has nearly 10,000 members.

Coincidentally, that's about how many potential members the Advertising Typographers Association has, if you consider every typesetter and typographer in the world.

But like the Bull Valley Garden Club, we don't have all that many. Just 54, to be exact.

And that's no coincidence, at all.

We're small because every prospective ATA member is carefully screened for their ability to meet standards in typesetting technology, work quality, service and business ethics.

10,000 prospects. But of those who have applied, only 54 currently meet those standards.

The ATA. We set standards for the people who set type.

ATA MEMBERS: **ATLANTA, GEORGIA** ACTION GRAPHICS, INC. **BENTON HARBOR, MICHIGAN** TYPE HOUSE, INC. **BLOOMFIELD, CONNECTICUT** NEW ENGLAND TYPOGRAPHIC SERVICE, INC. **BOSTON, MASSACHUSETTS** BERKELEY TYPOGRAPHERS, INC.; COMPOSING ROOM OF NEW ENGLAND; TYPOGRAPHIC HOUSE, INC. **CEDAR RAPIDS, IOWA** TYPE 2 INC. **CHICAGO, ILLINOIS** J. M. BUNDSCHO, INC.; RYDERTYPES, INC.; TOTAL TYPOGRAPHY, INC. **CINCINNATI, OHIO** TYPO-SET, INC. **CLEVELAND, OHIO** BOHME & BLINKMANN, INC. **COLUMBUS, OHIO** YAEGER TYPESETTING CO., INC. **DALLAS, TEXAS** JAGGARS-CHILES-STOVALL, INC.; SOUTHWESTERN TYPOGRAPHICS, INC. **DAYTON, OHIO** CRAFTSMAN TYPE INCORPORATED **DETROIT, MICHIGAN** WILLENS+MICHIGAN CORP. **GRAND RAPIDS, MICHIGAN** CENTRAL TRADE PLANT OF GRAND RAPIDS **HOUSTON, TEXAS** THE TYPE HOUSE, INC. **INDIANAPOLIS, INDIANA** TYPOSERVICE CORPORATION **KANSAS CITY, MISSOURI** LETTERGRAPHICS/KANSAS CITY, INC. **LOS ANGELES, CALIFORNIA** ANDRESEN TYPOGRAPHICS; TYPOGRAPHIC SERVICE CO., INC. **MEMPHIS, TENNESSEE** GRAPHIC ARTS, INC. **MIAMI, FLORIDA** WRIGHTSON TYPESETTING, INC. **MILWAUKEE, WISCONSIN** PETER A. ALTENHOFEN TYPOGRAPHERS, INC. **MINNEAPOLIS, MINNESOTA** DAHL & CURRY, INC.; DURAGRAPH, INC. **NEWARK, NEW JERSEY** ARROW TYPOGRAPHERS **NEW ORLEANS, LOUISIANA** GREATER TYPOGRAPHIC SERVICE, INC. **NEW YORK, NEW YORK** ADVERTISING AGENCIES/HEADLINERS; FRANKLIN TYPOGRAPHERS, INC.; ROYAL COMPOSING ROOM, INC.; TRI-ARTS PRESS, INC.; TYPOGRAPHICS COMMUNICATIONS, INC.; VOLK & HUXLEY, INC. **ORANGE, CALIFORNIA** DELINE-O-TYPE, INC. **PHILADELPHIA, PENNSYLVANIA** ARMSTRONG, INC.; TYPOGRAPHIC SERVICE, INC. **PHOENIX, ARIZONA** MORNEAU TYPOGRAPHERS, INC. **PITTSBURGH, PENNSYLVANIA** DAVIS & WARDE, INC.; HEADLINERS OF PITTSBURGH, INC. **PORTLAND, OREGON** PAUL O. GIESEY/ADCRAFTERS, INC. **ROCHESTER, NEW YORK** ROCHESTER MONO/HEADLINERS **SAN FRANCISCO, CALIFORNIA** TIMELY TYPOGRAPHY **SEATTLE, WASHINGTON** THOMAS & KENNEDY TYPOGRAPHERS, INC. **ST. LOUIS, MISSOURI** MASTER TYPOGRAPHERS, INC. **SYRACUSE, NEW YORK** DIX TYPESETTING CO., INC. **TAMPA, FLORIDA** CENTURY TYPOGRAPHERS **MONTREAL, CANADA** McLEAN BROTHERS, LTD. **TORONTO, CANADA** COOPER & BEATTY, LTD. **WINNIPEG, CANADA** B/W TYPE SERVICE, LTD. **BRISBANE, QLD., AUSTRALIA** SAVAGE & CO., PTY., LTD. **SOLNA, SWEDEN** TYPOGRAFEN AB

ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC., 461 EIGHTH AVENUE, NEW YORK, N.Y. 10001. WALTER A. DEW, JR., EXECUTIVE SECRETARY.

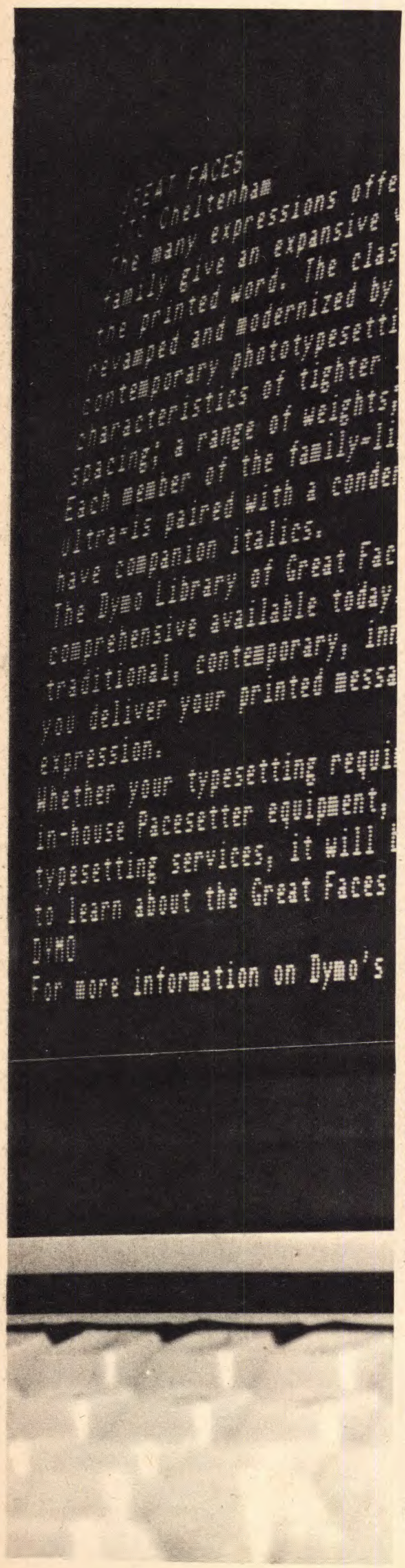
Compugraphic has easy readers...

Helios Thin
Helios Thin Italic
Helios Extralight
Helios Extralight Italic
Helios Light
Helios Light Italic
Helios
Helios Italic

Helios Condensed
Helios Condensed Italic
Helios Extended
Helios Bold
Helios Bold Italic
Helios Bold Condensed
Helios Bold Condensed Italic
Helios Bold Extended
Helios Semibold
Helios Semibold Italic
Helios Extrabold
Helios Extrabold Italic
Helios Extrabold Condensed
Helios Extrabold Extended

Now available from your Compugraphic Typographer.

compugraphic
Compugraphic Corporation, 80 Industrial Way, Wilmington, Massachusetts 01887 Telephone (617) 944-6555



DyText 300

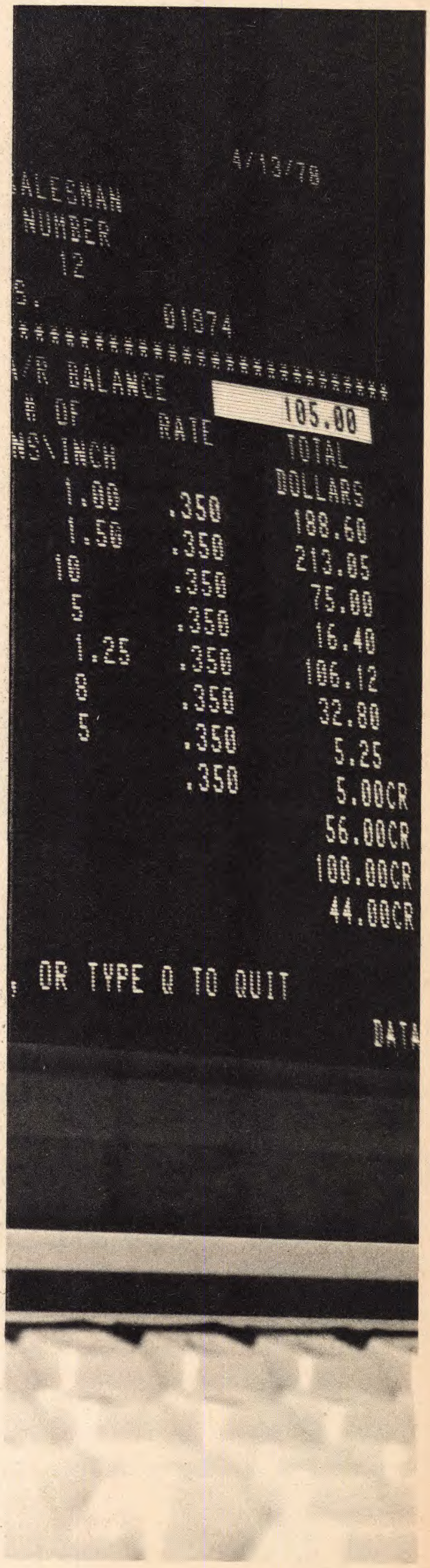
COMMERCIAL COMPOSITION SYSTEM

If you're looking for "commercial typography made easy", a production oriented system designed specifically for use by commercial typographers, in-plant publication departments, and magazine and book publishers, you owe it to yourself to get all the facts on the DyText 300.

It is an entirely new multi-user, multi-job, system employing the latest techniques of composite page make-up, including insertion of footnotes, folios, running leads, figure captions, crop marks and slug lines, all in a single pass. You can electronically preview and compose pages in representative type styles and size before committing them to typesetting.

If you're looking for a dual system, one that can be used in a twin production mode, or for production/business applications get the facts on DyText 320. In addition to providing complete commercial packages on one system the second can simultaneously be providing you with business operations, such as circulation control, accounts receivable and payable, general ledger and statistical reports. Also, the DyText 320 gives you the opportunity to have total back-up for each operation.

For details write, or call toll free: 1-800-225-0945, except Mass.



DYMO®

DYMO GRAPHIC SYSTEMS, INC.
Wilmington, MA 01887 (617)933-7000

Compugraphic has hard hitters...

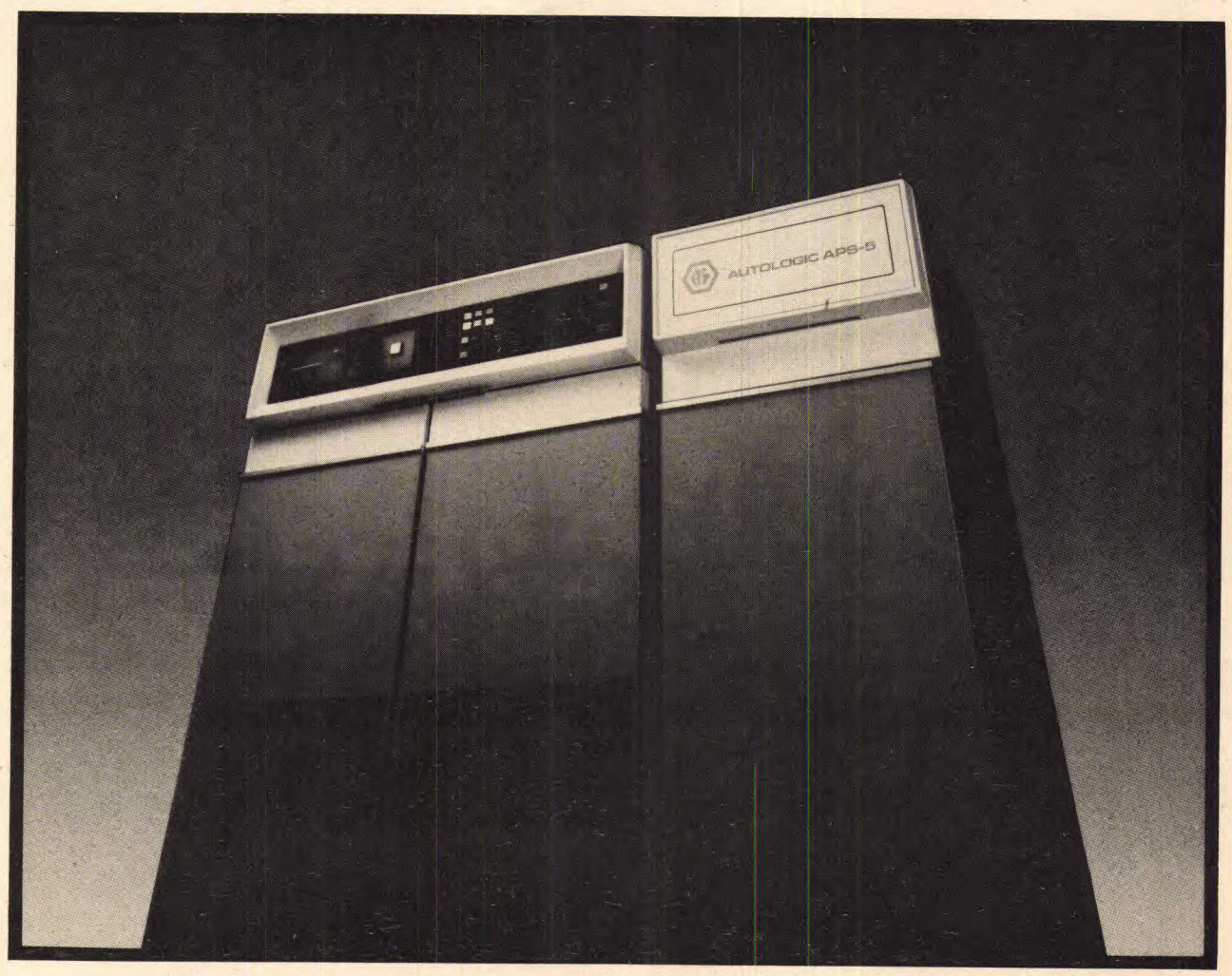
ITC Clearface Regular
ITC Clearface Regular Italic
ITC Clearface Bold
ITC Clearface Bold Italic
ITC Clearface Heavy
ITC Clearface Heavy Italic
ITC Clearface Black
ITC Clearface Black Italic

Now available from your
Compugraphic Typographer.

compugraphic

Compugraphic Corporation, 80 Industrial Way,
Wilmington, Massachusetts 01887 Telephone (617) 944-6555

THE NEW APS-5/C



It LOOKS like a normal APS-5. But it's so much more... The APS-5/C is our Commercial Package that will enable the commercial typographer to enter the world of CRT Phototypesetting at a surprisingly low cost!

The APS-5/C includes the world-famous APS-5 CRT Phototypesetter, the leader in reliability and speed; your choice of a composition program; an "instant library" of 200 digitized fonts, selected by YOU and always on-line to your APS-5; dramatically reduced follow-up font prices... and more!

For further information about the exciting APS-5/C, call or write. We'll be happy to tell you more about the extraordinary savings in store for you.

When it comes to CRT Phototypesetting...

Autologic leads the way.

AUTOLOGIC, INCORPORATED

1050 Rancho Conejo Blvd., Newbury Park, California 91320 · (805) 498-9611 · (213) 889-7400 · TWX: 910-336-1541
A Subsidiary of Volt Information Sciences, Inc.

Compugraphic has soft sellers...

Great Faces

Social Faces

For formal invitations, for social events, or for business cards and stationery, the Dymo Typographic library contains a collection of faces designed for engraved or thermographic printing processes. With a wide selection of faces ranging from delicate wedding scripts to medieval designs for engraved diplomas, to squared-off formal gothic faces for business use – the Dymo Typographic Department has traditionally supported the printing industries that specialize in announcements and invitations.
A special broadside showing all of Dymo's social faces is available on request.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Liberty 741

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Typo Script 727

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Old English 547

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Piranesi 661

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Basque 658

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Floridian 660

DYMO®

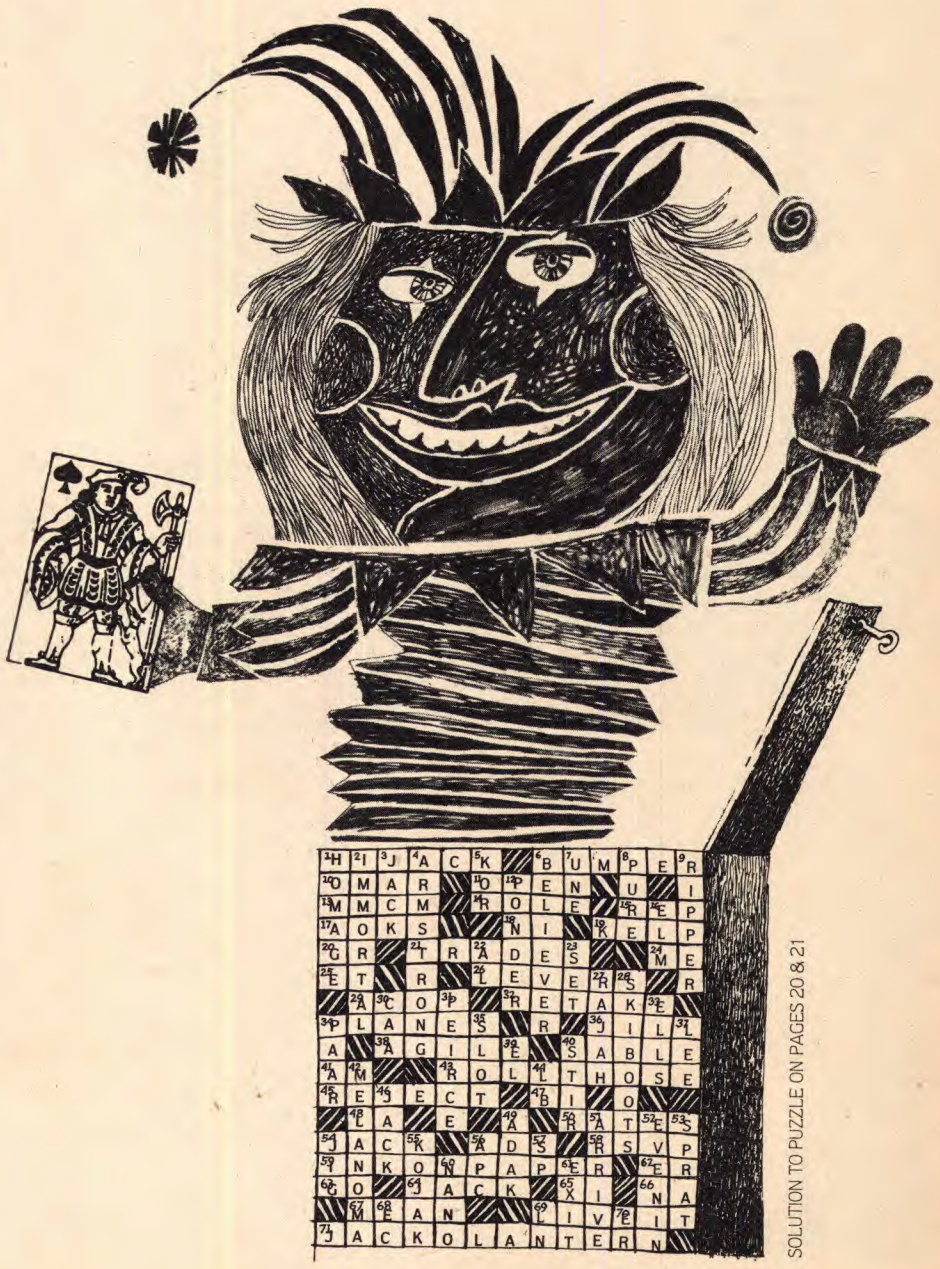
For more information on Dymo's Great Faces write:
Typography Department, Dymo Graphic Systems, Inc.,
355 Middlesex Avenue, Wilmington, Mass. 01887.

Can you find romance on East 46th street?

Sure, sweetheart. And more, when you call King Typographic Service. Because we specialize in foreign languages. Of course, we can set the Romance languages. That's easy. We can actually set more than a thousand languages and dialects. Clear, crisp, clean for advertising, architectural graphics, audiovisual, brochures, and more. King has a full range of faces and sizes, traditional and modern. Another thing. Our typographers actually speak the language you need. Call (212) 754-9595. Tell us what you need. We won't just romance you.

King Typographic Service.
Talk to us.

305 East 46th Street New York, N.Y. 10017 (212) 754-9595
The foreign language division of TGC.



SOLUTION TO PUZZLE ON PAGES 20 & 21

fy(t)i

for your (typographic) information

A mini-glossary of computer/typographic terms. Compiled by Paul Doebler and Edward M. Gottschall.

(The emphasis in this mini-glossary is on the many new words brought to typographics by the proliferation of computers in typesetting machines and systems rather than on the more traditional metal-oriented typographic and printing terms.)

AAs

See Author's Alterations.

ACs

See Author's Alterations.

Accents

Mark over, under or through individual letters to indicate special pronunciation or changes in stress.

Access

To locate an area of main or auxiliary memory for the purpose of storing data at that location or extracting stored data from it.

Access Time

The time interval between the instant at which data* is called for and the instant at which delivery is completed. Thus access time is the sum of waiting time and transfer time.

*In typographics terminology, the word *data* is used as a singular noun.

Agate Line

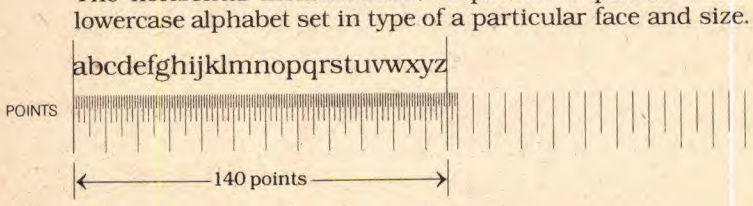
A unit of measurement for newspaper advertising space, 1/14 of a column inch.

Algorithm

A set of rules for performing calculations. The method for computing the square root of a number is an algorithm, for example. Computer programs are generally algorithmic in nature.

Alphabet Length

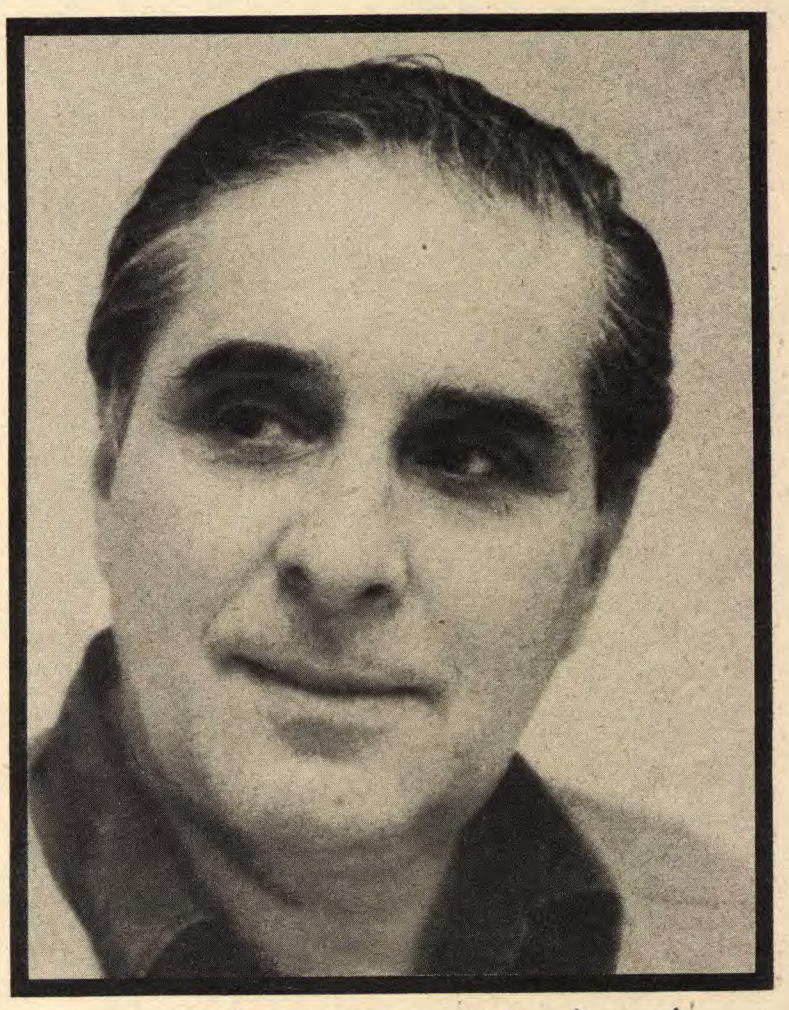
The horizontal measurement, in points or picas, of the lowercase alphabet set in type of a particular face and size.



Alphanumeric

A character set that contains both letters and numerals. To form a complete font, character sets also usually contain special characters and punctuation marks.

(Continued on page 72)



GREAT FACES

ITC Garamond

The many versions offered by the Garamond family give an expansive versatility in delivering a graphic concept. Classic Garamond has been recreated and modernized by designer Tony Stan for application to contemporary phototypesetting equipment. It offers a traditional "oldstyle" feel blended with contemporary characteristics of tighter letterfit and word spacing, a wide range of weights, and a large "x" height. Each member of the family—light, book, bold, and ultra—is paired with a condensed roman...and all are complemented by companion italics. To illustrate this outstanding addition to Dymo's library, what better "Great Face" than that of Tony Stan, the designer.

The Dymo Library of Great Faces is one of the most comprehensive available today. Whether your typesetting requirements center on in-house Pacesetter equipment use, or you purchase Pacesetter typeset typography from an outside service, it will be worth your while to learn more about the Dymo Great Faces Library.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

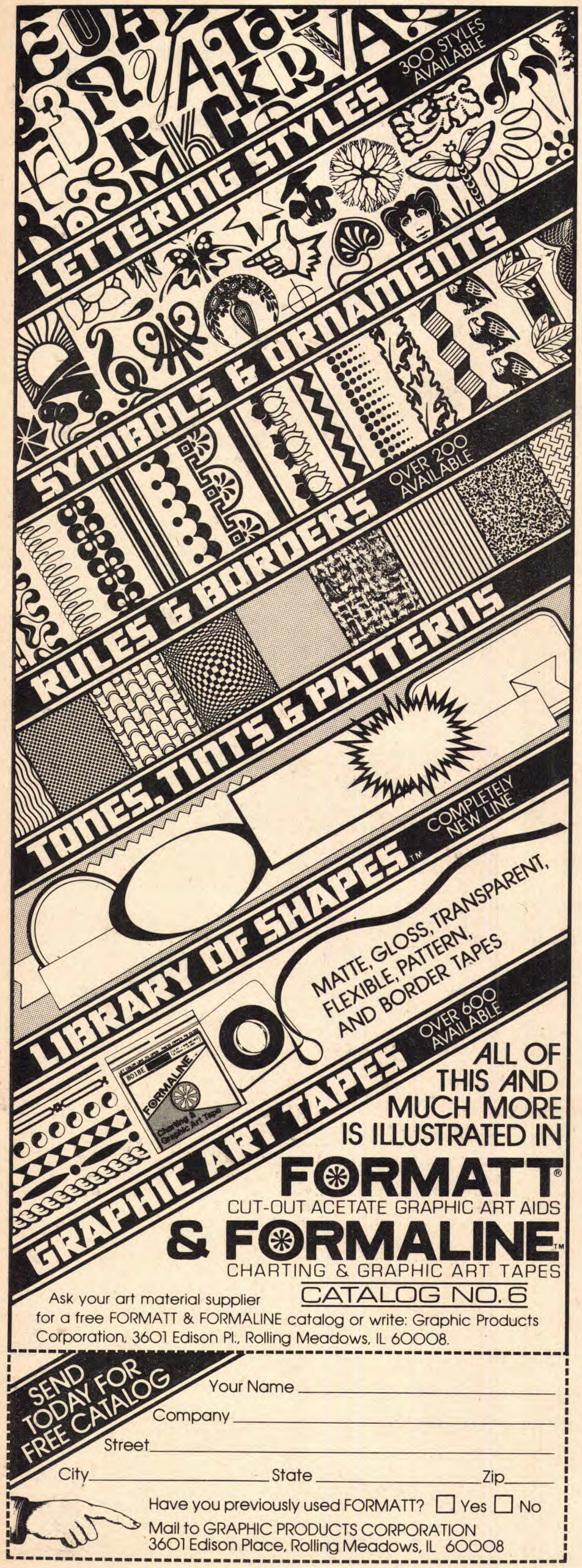
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

DYMO®

For more information on Dymo's Great Faces write: Typography Department, Dymo Graphic Systems, Inc., 355 Middlesex Avenue, Wilmington, Mass. 01887.



fy(t)i

for your (typographic) information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Ampersand (&)

The name of the symbol used for "and."

Analog

The characteristic of varying continuously along a scale, as opposed to increasing or decreasing in fixed increments or steps. Voltage, pressure, speed, etc., are often measured in analog terms, and analog computers can be used to turn valves or machinery on or off. Analog computers are not used in typesetting. See Digital.

Arabic Figures

The numerals 1, 2, 3, 4, etc. as distinguished from the Roman numerals I, II, III, IV, etc.

Area Composition

The spatial positioning of type, typographic and graphic elements that can be set on a phototypesetting machine by means of keyboarded instruction codes prior to setting the type. The photocomposing device then exposes the type in the selected position on the film or paper, making hand cutting and pasting of individual elements after typesetting unnecessary.

ASCII

American Standard Code of Information Interchange established by the American Standards Association. The 7-bit code offers 128 characters; the 8-bit, 256.

Ascender

That part of the stroke of a lowercase letter that rises above the x-height as in b, d, f, etc.

bdf ascender

Author's Alterations

Revisions (or alterations) made to typeset matter that deviate from the original manuscript or instructions. Are usually made by the author or type-purchasing customer and are customarily chargeable as a separate item.

Autopositive

The term used to describe photographic materials that will yield direct copy (negative will make a negative, positive will yield a positive) without reversal chemicals. Also called "Dupe."

Arrow

Arrow

For People Who Need Four Hands

Arrow

If you're spending too little time on developing your layout ideas and too much time specifying type and handling mechanical details, we can help.

Whether you're designing national ads, price lists, catalogs, manuals, labels, or any other kind of printed material, we can supply type that complements your visual concept, assemble your mechanical with art in position and produce film negatives ready for printing.

Arrow has the most complete and up-to-date type library in the country. If you like modern, professional typographic quality and good, old-fashioned dependability repeated job after job, try us.

Using Arrow leaves you more time for truly creative work.

It's like having an extra pair of hands.

Arrow

Arrow Typographers Inc.
2-14 Liberty Street, Newark, N.J. 07102
Telephone (212) 571-0328/(201) 622-0111

New Velvet Touch Styles

NEW PRODUCTS IN THE NEW CHARTPAK CATALOG SEND FOR IT!

BANCO
Cheltenham Bold Condensed
Cheltenham Book
Delphin No. 1
Franklin Gothic Condensed Italic
Gill Sans Light
Gill Sans Light Italic
Gill Sans
Gill Sans Bold
Gill Sans Bold Italic
Gill Sans Bold Condensed
Gill Sans Extra Bold
Gill Sans Bold Extra Condensed

Gillies Gothic Bold
Jiminy Cricket
MICROFONT 61
Ondine
Optima Italic
Orbit B
P.T. Barnum
Park Avenue
POINTILLE
RELIEF
Times Roman Bold Italic
TOO MUCH OPAQUE

chartpak A TIMES MIRROR COMPANY/ONE RIVER ROAD, LEEDS, MASSACHUSETTS 01053

Please send me your New Chartpak Graphic Products Catalog:
Chartpak, One River Road, Leeds, MA 01053

NAME _____
COMPANY _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

IF YOU ARE NOT NOW RECEIVING U&lc AND WOULD LIKE TO BE PLACED ON OUR MAILING LIST, PLEASE COMPLETE THE INFORMATION ON THIS FORM AND MAIL TO U&LC, 216 EAST 45 STREET, NEW YORK, N.Y. 10017.

There is no charge for subscriptions within the United States.

I want to receive U&lc _____ yes _____ no

_____
NAME

_____
TITLE

_____
COMPANY

_____
ADDRESS CITY STATE ZIP

_____
SIGNATURE

BUSINESS CLASSIFICATION
(Check one only)

(a) ____ Printer (Commercial, forms, etc.)
(b) ____ Typesetting, Composing
(c) ____ Advertising Agency, Art Studio, Design
(d) ____ Newspaper, Magazine
(e) ____ Book Publisher
(f) ____ Packaging
(g) ____ Internal Printing (not for resale)
(h) ____ Education
(i) ____ Libraries
(j) ____ Government
(k) ____ Corporation advertising, design, promotion
(l) ____ Student
(m) ____ Other _____

MY PRIMARY JOB FUNCTION IS:
(Check one only)

(n) ____ Artist, Illustrator
(o) ____ Art Director, Creative Director
(p) ____ Pasteup Artist
(q) ____ Type Director
(r) ____ Graphic Designer
(s) ____ Advertising Manager, Sales Promotion Manager
(t) ____ Production Manager
(u) ____ Printing Buyer, Purchasing Agent
(v) ____ Principal, Officer
(w) ____ Other _____

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

(1) ____ 1-9
(2) ____ 10-19
(3) ____ 20-49
(4) ____ 50-99
(5) ____ 100-249
(6) ____ 250 and over

Color this ad Birmy.

Birmy now has a new color pre-press proofing system that can turn a line negative of a black and white ad into a symphony of living color. With a purple headline. Green text. A logo in six different colors and a halftone in brown. And that's only half of it.

We can also provide you with the special Chromatec machinery and supplies so you can do the job yourself, turning comps into color that is indistinguishable from a printed piece.

It's practical, fast, and an exciting way to make your presentations come alive before your clients eyes. It's so exacting it can produce 6 pt. Helvetica Light as good as the best offset printing.

It works for logos. And typesetting. And any line drawings. And you can turn out multi-color proofs for a fraction of the cost of ordinary proofing.

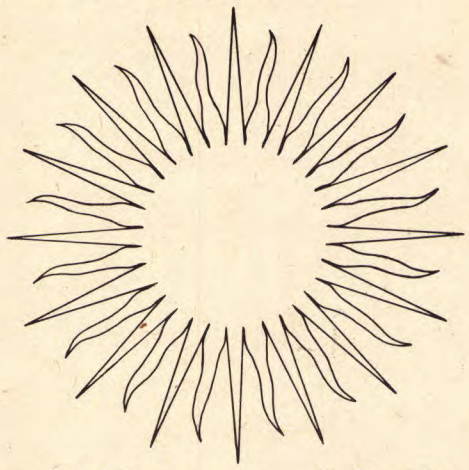
So take your pick.

Have Birmy turn your black and white work into color. Or do it in your own shop. Either way, the way to get started is by calling Birmy.

BIRMY GRAPHICS OF AMERICA
BIRMY PHOTO ENGRAVING CO.
(305) 633-5241/635-0482
2244 Northwest 21st Terrace,
Miami, Fla. 33142

Not Just Another Pretty Directory

Pretty, sure, but comprehensive and very, very easy to use. The first edition of



The Creative Directory of the Sun Belt

lists more than 5000 artists, designers, illustrators, photographers, writers, ad agencies, models, AV sales and producers, filmmakers and labs, printers, typographers, and graphic arts suppliers in the 14 Sun Belt states, from Los Angeles to Miami.

For your gorgeous copy, please send $17.95 to
Ampersand Incorporated-Directory Division
1103 South Shepherd, Houston, Texas 77019

Announcing Bob Gill's floating advertising & design workshop.

Schedule:
New York: June 29, 30, July 1
Washington D.C.: July 6, 7, 8
Atlanta: July 13, 14, 15
Dallas: July 20, 21, 22
Los Angeles: July 27, 28, 29
San Francisco: August 3, 4, 5
Denver: August 10, 11, 12
St. Louis: August 17, 18, 19
Chicago: August 24, 25, 26
Detroit: Aug. 31, Sept. 1, 2
Toronto: September 7, 8, 9
Boston: September 14, 15, 16
New York: Sept. 21, 22, 23.

Spend 3 days with Gill in your own part of the country in an intensive workshop. Each class begins on a Friday morning and continues straight through Sunday evening, occasionally stopping for water and rest.

The first 20 applicants in each area whose $50. deposits are received will be accepted. All other checks will be returned. Accepted applicants will be notified where the workshop meets in their area. The total fee is $225. The balance of $175 will be collected on the first day. Make checks payable to Bob Gill's floating workshop and send to 136 E. 56th St. NY 10022. Include your name, address, home and business telephone number and choice of area.

Any questions, telephone Bob Gill at (212) 935-1528.

THE Unitype™ COPY FITTER

the world's most popular copy fitter!

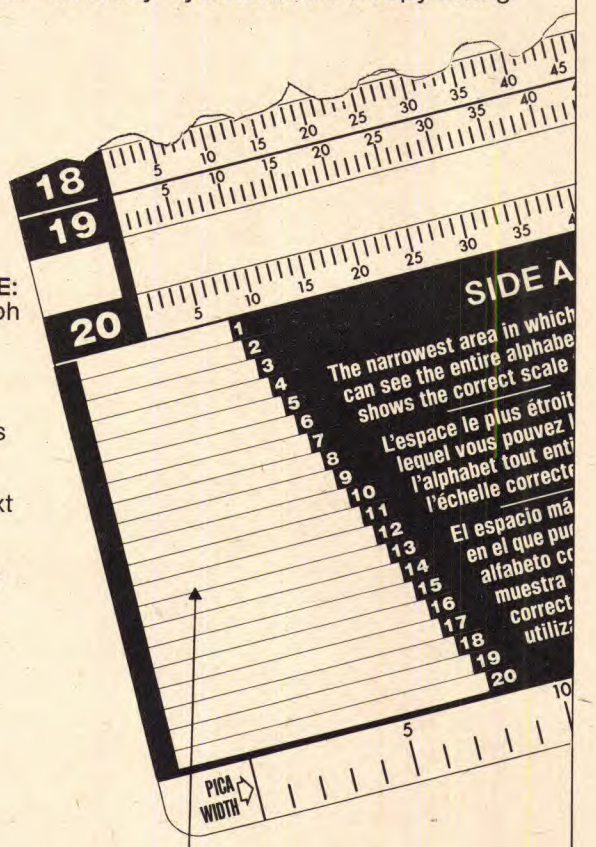
can be used with ANY typesetting system.

The Unitype Copy Fitter can be used with any typesetting system that gives you a measurable alphabet to work with. It is equally as accurate for "minus" setting as it is for normal letter-fit, regardless of the unit values employed by any equipment. **No books, no charts, no formulas**...just the simple application of familiar copy fitting techniques. It features pica, metric and didot scales as well as standard and elite typewriter character counters. Each **Unitype Copy Fitter** comes with an easy-to-follow instruction folder. Act today—you'll have no copy fitting problems tomorrow.

The only copy fitting device that can be used for:

HOT METAL:
Linotype, Intertype,
Ludlow,
Foundry, Hand-set type.

PHOTO AND COLD TYPE:
Addressograph-Multigraph
Alphatype, Alphacomp
Alphasette and CRS
Autologic APS-4, APS-5
Bobst Eurocat
Comp-Set 500 and others
Compugraphic
Compuwriters
Diatronic, Diatype, Diatext
Dymo Compstar
Dymo Pacesetter, others
Editwriters, Execuwriters
Fototronics—all models
Graphic Systems setters
IBM Selectric Systems
Itek Quadritek
Linofilm, Linocomp
Linoterm, Linotron 202
Linotron 303, 404, 505
Metroset
Monophoto
Unisetters
Varitype
Videocomp
VIP—all models



• **The secret's in the see-through gauge! All you need is a complete alphabet!**

Only **$6.75** including postage and handling

(In Canada, add $1.00)

Send full payment—WE WILL PAY POSTAGE
USE THE ORDER FORM BELOW

BAUMWELL GRAPHICS
461 Eighth Ave., New York, N.Y. 10001

Send me _____ Unitype Copy Fitters @ 6.75 . . . . . $_____

In New York State, add appropriate tax . . . . . $_____

Total enclosed . . . . . $_____

Company_____

Address_____

City_____ State_____ Zip_____

Name of person ordering_____

Neenah Paper
Make a splash with Classic Laid or other fine Neenah papers.

Neenah Paper
A Division of Kimberly-Clark
Neenah, Wisconsin 54956

POS·1 OWNERS!

Pos-1 IS A REGISTERED TRADEMARK OF THE VISUAL GRAPHICS CORP.

A NEW SOURCE FOR
• NEG • POS
• TONE • FILM

SAVE$ UP TO... 8 ON A 50 SHEET BOX OF POS. PAPER

DUOSTAT CORPORATION
114 Beach St., Rockaway, N.J. 07866
201-625-4400

Only the following Subscriber Companies are licensed to manufacture and sell ITC typefaces:

AM International, Inc.
Varityper Division
11 Mt. Pleasant Avenue
East Hanover, N.J. 07936
(201) 887-8000
Phototypesetters and Photo-lettering Systems

Alphatype Corporation
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp Phototypesetting Systems

Artype, Inc.
3530 Work Drive
P.O. Box 7151
Fort Meyers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters
Cut Out Letters

Autologic, Inc.
1050 Rancho Conejo Blvd.
Newbury Park, Calif. 91320
(213) 889-7400
APS-4/APS-5 CRT Phototypesetter Composition and Typesetting Systems

H. Berthold AG
1000 Berlin 61
Mehringdamm 43
Germany
(030) 69031
Diatronic, ADS 3ooo, Diatext, Diatype, Staromatic, Staromat, Starograph

Berthold of North America
610 Winters Avenue
Paramus, N.J. 07652
(201) 262-8700
Diatronic, ADS, Diatype, Staromat, Diasetter, Repromatic

Bobst S.A.
Bobst Graphic Division
CH-1001 Lausanne
Switzerland
021/89.29.71
Phototypesetting Systems

Dr. Boger Photosatz GmbH
2 Wedel in Holstein
Rissener Strasse 94
Germany
(04103) 6021-25
Manufacturers of Copytronic Phototext Composing Machines, Film Fonts, and Copytype Photolettering Systems and Fonts

Cello-Tak Mfg., Inc.
35 Alabama Avenue
Island Park, L.I., N.Y. 11558
(516) 431-7733
Dry Transfer Letters

Chartpak
One River Road
Leeds, Mass. 01053
(413) 584-5446
Dry Transfer Letters

Compugraphic Corporation
80 Industrial Way
Wilmington, Mass. 01887
(617) 944-6555
EditWriters, CompuWriters, Text Editing Systems, Accessories and Supplies

Degra Albert Deist
Postf. 114 D-3508 Melsungen
West Germany
Display Typesetters. 2" Film Fonts

Dymo Belgium N.V.
P.O. Box 35
St-Niklaas (B2700)
Belgium
(03 76) 6980 10 1
Visual Systems Division

Dymo Graphic Systems, Inc.
355 Middlesex Avenue
Wilmington, Mass. 01887
(617) 933-7000
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

Film Fonts International
225 Park Avenue South
New York, N.Y. 10003
(212) 533-2110
Alphatype/AlphaSette®
Fonts and 2" Display Fonts

Filmotype
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
Film Fonts

FONTS – Hardy/Williams (Design) Ltd.
73 Newman St.
London WI England
01-636-0474
Font Manufacturer

Fonts Unlimited
34 Plaza Square
Orange, Calif. 92666
Font Manufacturer

FotoStar International
15450 E. Valley Blvd.
City of Industry, Calif. 91746
(213) 333-2600 or 330-5330
FotoStar II Display Setting Machines. 2" Film Fonts

Fundición Tipográfica Neufville, S.A.
Puigmarti, 22
Barcelona-12
Spain
Poster Types

Geographics, Inc.
1100 Seymour Street
Vancouver, B.C.
Canada V6B 3N3
(604) 685-8236
Dry Transfer Letters

Graphic Products Corporation
3601 Edison Place
Rolling Meadows, Ill. 60008
(312) 392-1476
Formatt cut-out acetate letters and graphic art aids

Graphic Systems World Trade S.A.
Tour Gallieni 1
80 Avenue Gallieni
93170 Bagnolet
France
360.1212
Graphiset

Harris Corporation
Harris Composition Systems Division
P.O. Box 2080
Melbourne, Florida 32901
(305) 259-2900
Fototronic 4000, TXT, 1200, 600 CRT 7400, 7450

Dr.-Ing Rudolf Hell GmbH
Grenzstrasse 1-5
D2300 Kiel 14
Germany
(0431) 2001-1
Digiset Phototypesetting Equipments and Systems, Digiset-Fonts

Information International
5933 Slauson Avenue
Culver City, Calif. 90230
(213) 390-8611
Phototypesetting Systems

International Graphic Marketing
Rue des Bosquets 12
Ch-1800 Vevey
P.O. Box 33
Switzerland
Font Manufacturer

Itek Corporation
1001 Jefferson Road
Rochester, New York 14603
(716) 244-5600
Phototypesetters

Letraset International Ltd.
7 Apple Tree Yard
London SW1 Y 6LD
England
(01) 930-8161
Dry Transfer Letters

Letraset USA Inc.
40 Eisenhower Drive
Paramus, N.J. 07652
(201) 845-6100
Dry Transfer Letters

Linographics
770 N. Main Street
Orange, California 92668
(714) 639-0511
Display Typesetters.
2" Film Fonts

Mecanorma
78610 LePerray-en-Yvelines
Paris, France
(484 83 40)
Dry Transfer Letters

Mergenthaler Linotype Company
Mergenthaler Drive
Plainview, N.Y. 11803
(516) 752-4197
Linofilm, Linotron, Linocomp, V-I-P

MGD Graphic Systems
Rockwell International
2735 Curtiss Street
Downers Grove, Illinois 60515
(312) 963-4600
Information Products Division

3M Company
3M Center
St. Paul, Minn. 55701
(612) 733-1100
Promat Letter Compositor

The Monotype Corporation Ltd.
Salfords, Redhill, Surrey, England
Redhill 6 5959
Visual Communications Equipment

Officine Menta
Via Privata Venafro, 6
20154 Milano
Italy
(02) 38.42.08/39.43.65
Typesetting Machines

Optronics International, Inc.
7 Stuart Road
Chelmsford, Mass. 01824
(617) 256-4511
Phototypesetting Systems

PhotoVision Of California, Inc.
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 1200, Visual Display Setter, and 2" Film Fonts

Pressure Graphics, Inc.
1725 Armitage Court
Addison, Illinois 60101
(312) 620-6900
Dry Transfer Letters

Protype, Inc.
67 Main Street
Warwick, N.Y. 10990
(914) 986-1166
Visual Display Phototypesetting Systems and Film Fonts

Ryobi Limited
762 Mesaki-Cho
Fuchu-Shi
Hiroshima-Ken 726
Japan
Text/Display Phototypesetters

D. Stempel AG
Hedderichstrasse 106-114
Frankfurt am Main-Sud
Germany
(0611) 6068-1
Type Division

Tactype, Inc.
12 West 26th Street
New York, N.Y. 10001
(212) 924-1800
Dry Transfer Letters

Technographics/Film Fonts
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits, and Alphabet Designers

Visi-Graphics
8119 Central Avenue
Washington, D.C. 20027
(301) 366-1144
Dry Transfer Letters

Visual Graphics Corporation
5701 N.W. 94th Avenue
Tamarac, Florida 33321
(305) 722-3000
Manufacturer of Photo Typositor and Original Typositor Film Fonts

Zipatone, Inc.
150 Fencl Lane
Hillside, Illinois 60162
(312) 449-5500
Dry Transfer Letters

For further information, write or call:

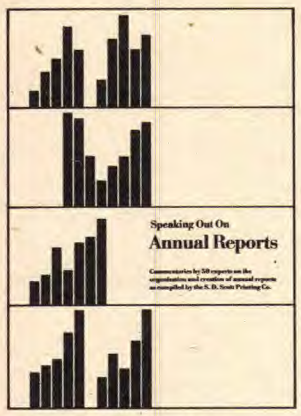
International Typeface Corporation,
216 East 45th Street, New York, New York 10017
(212) 371-0699 Telex: 125788

ITC™ LICENSED

U&lc BOOK SHOP

There are seven new titles in this U&lc Book Shop: #121-Graphis Diagrams (reprinted); #226, 227-Bauhaus: Weiman, Dessau, Berlin, Chicago; #228-The Decorated Letter; #229-Rubber Stamp Album; #230-Typography-A Manual of Design; #231-Screen Printing; #232-How to Design & Improve Magazine Layouts. To order any of the books in this U&lc Book Shop, complete the order coupon and send it with your payment to the U&lc Book Shop.

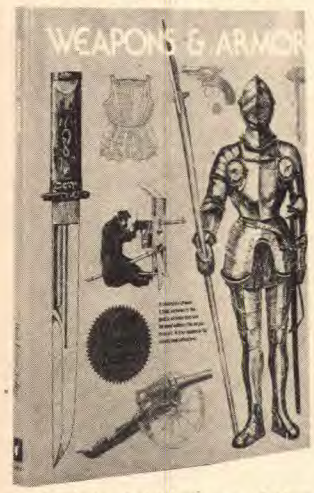
#197—Speaking Out On Annual Reports



A collection of 50 essays dealing with all aspects of annual reports, including personal perspectives of leading designers, illustrators, public relations directors and accountants. Some of the contributors are: R. O. Blechman, Seymour Chwast, Roger Cook, James A. Cross, Louis Dorfsman, Tom Geismar, Herb Lubalin, John V. Massey, Jim Miho, Paul Rand, Kenneth Resen, Arnold Saks and George Tscherny.

#197—112 pages. Paper. 8 x 11. $15.00.

 # 214—Weapons & Armor



A pictorial history of the development of the engines of warfare from ancient to modern times. Covers automatic weapons, battle-axes, bows, arrows, quivers, breast plates, bucklers, shields, catapults, clubs and cudgels, crossbows, daggers, gauntlets, hand weapons, helmets, knives, lances, linestocks, pikes, pistols, rifles, and more. This is one of the Hart Picture Archives series. Good-size illustrations, all in the public domain, on glossy coated paper. More than 1,000 pictures, all captioned with identification and source. Indexed.

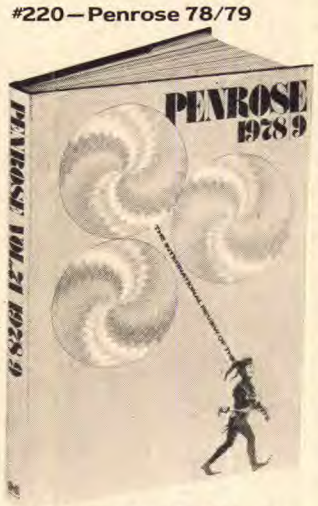
#214—192 pages. 9½ x 12½. $24.88

#224—Phototypesetting: A Design Manual by James Craig

This is a much needed book. It could be titled, "Everything A Designer Needs To Know About Phototypesetting." It's all there, heavily illustrated. The focus is on what you can do and how to do it, rather than on how the machines work. The text is lucid. Although written for the professional art director or designer it is an excellent manual for an editor, writer, production manager, student or teacher.

#224—192 pages. 8½ x 11. 400 b/w illustrations. Appendix. Glossary. Bibliography. Index. $22.50.

#220—Penrose 78/79



Volume 71 of this international review of the graphic arts, like its predecessors, is a beautiful book. The contents are a blend of something old (The Mysterie of Playing Cards, or Typographic Treasures at St. Bride's) and something new (Inplant Expertise, or the annual Penrose Survey which summarizes the entire graphic arts spectrum), something to ponder (A Typographer's Lament) and something to act on (Keeping the Presses in Condition).

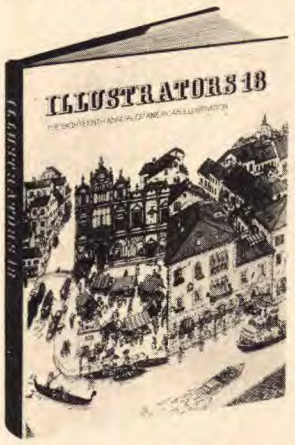
#220—About 300 pages. 8¼ x 11¾. Much color. $39.50.

#222—The Visual Artist's Guide To The New Copyright Law by Tad Crawford

A readable summary of what the new law means to artists, art directors and graphic designers. Includes advice on how to apply and how to fill out the various forms and samples of the forms.

#222—64 pages plus cover. Paperbound. 6 x 9. $5.50.

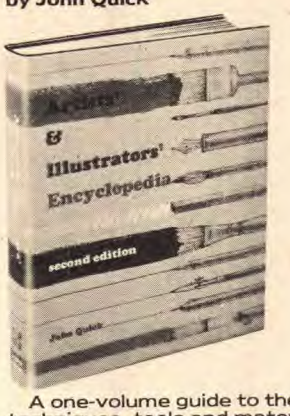
#172—Illustrators 18 Ed. by Robert Hallock



The award winners and the almost 500 juried selections of the Society of Illustrators Annual National Exhibition. A visual guide to top talent, source of ideas, a graphic record of the best contemporary styles and techniques. Index includes artists' addresses.

#172—320 pages, 8⅞ x 11¾, with 80 pages in color. $24.50.

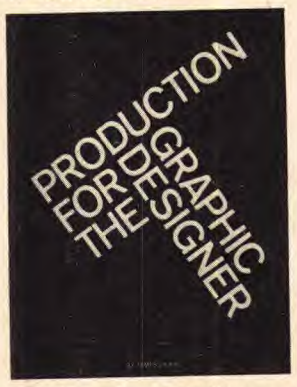
#206—Artists' & Illustrators' Encyclopedia, 2nd Ed. by John Quick



A one-volume guide to the techniques, tools and materials of today's visual arts. Its A-Z arrangement gives instant access to more than 4,000 terms. Many of the terms are not simply defined, as in a dictionary, but succinctly explained. 275 illustrations show tools, equipment, techniques. 800 new entries bring this second edition up to date with the new tools and materials. Bibliography. Index.

#206—328 pages. 7½ x 9½. $17.50.

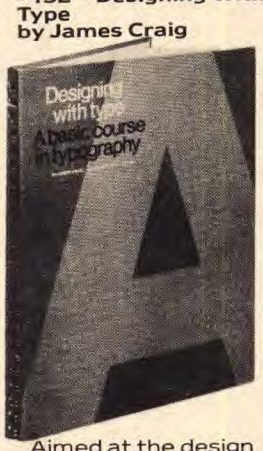
#103—Production for the Graphic Designer by James Craig



Written by a designer for the designer. Covers typesetting, printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography, index.

#103—208 pages. 8½ x 11. Over 400 illustrations. $19.95.

 # 132—Designing With Type by James Craig



Aimed at the design educator and the student working with type, this is at once a book and a working tool. It is basic, clear and contemporary in viewpoint and content. As a book on this subject should be, it is heavily visual, with over 180 typographic illustrations. It is not simply a schoolbook but of much value to anyone in the graphic arts who wants a clear concise understanding of typefaces, typesetting systems and procedures. It has a good selection of display type showings and in-depth coverage of five basic text type families. Design projects at end of each chapter.

176 pgs. 9 x 12. Semi-conceâled Wire-O Binding. Glossary. Index. Bibliography. $15.00.

#230—Typography: A Manual of Design by Emil Ruder

A fundamental treatise on typographical design by the director of the Basle, Switzerland, Technical School. This book is deliberately restricted to pure typography although it explains technical processes as they relate to design. Some of its 19 chapter headings: Function and form; Arrangements; Geometrical, optical and organic aspects; Proportions; Point, line, surface; Contrasts; Shades of grey, Rhythm; Spontaneity and fortuity; Lettering and illustration. Over 500 illustrations in black-and-white and color.

#230—274 pages. 8⅞ x 9¼. $37.50.

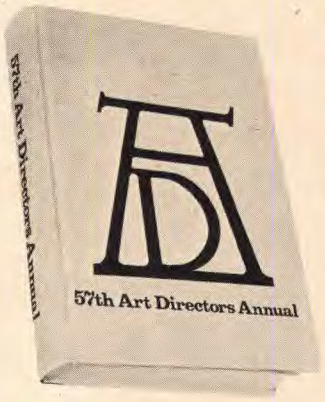
 # 156, 157, 158—Encyclopedia of Source Illustrations Ed. Johann Georg Heck

A faithful facsimile reissue, in two volumes, of The Iconographic Encyclopedia of Science, Literature and Art published in Philadelphia in 1851—presenting in astonishingly detailed steel engravings the scope of man's knowledge up to that time in every important field.

Complementing the 11,282 steel engravings reproduced are clear descriptions of each plate, and an almost incredibly complex index for locating any subject—or any individual picture under that subject—immediately. Pictures are of reproducible quality.

300 pages, 12 x 9¼. Each volume, $31.00. Boxed set, $60.00. Vol. 1, #156; Vol. 2, #157; boxed set, #158.

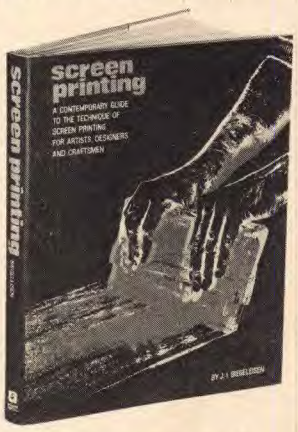
#225—57th Art Directors Annual



The 1978/1979 annual is the number one book of commercial art and design ideas. It is a rich idea source and a pictorial record of outstanding graphic solutions to communications problems in newspaper advertising; newspaper editorial; magazine advertising including consumer ads, public service ads, political ads, business or trade ads; television consumer and public service ads, film titles and logos and film promos; promotion and graphic design including booklets, brochures, sales kits, annual reports, house organs, packaging, record albums, calendars, letterheads, logos and corporate identity programs; posters both public service and political; books and jackets; art and illustration, including advertising, promotion and editorial; photography.

#225—750 pages. 8 x 11¼. 1200 entries. 16 full-color pages. $29.95.

#231—Screen Printing by J. I. Biegeleisen



A how-to manual for artists, designers, craftsmen by a nationally recognized authority and teacher. Book is up-to-date in its coverage of the latest techniques and procedures. It is informative, lucid and packed with useful and easy to understand technical information. Covers setting up a shop, the various stencil methods including photographic stencils, inks, color mixing and matching and printing on a wide range of materials. Glossary. Sources of supply. Bibliography. Index.

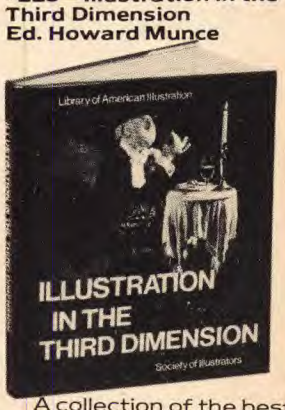
#231—160 pages. 8¼ x 11. 150 b/w illustrations and 25 full color plates. $15.95.

#228—The Decorated Letter by J. J. G. Alexander

A beautiful showing of the decorated letters that grace the pages of illuminated manuscripts of every period. These jewels of letters, beautiful, sometimes amusing, always imaginative, will fascinate those who enjoy letterforms and calligraphy, design or medieval painting.

#228—120 pages. 8 x 11; 40 plates in four colors plus gold and 30 b/w illustrations. Bibliography. $22.50.

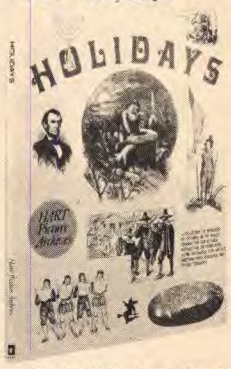
#223—Illustration in the Third Dimension Ed. Howard Munce



A collection of the best work of leading illustrators and designers created for a wide range of assignments. Each illustrator discusses methods and materials used—from lobster traps to buttons.

#223—112 pages. 10 x 10. 130 illustrations, 32 in color. $16.50.

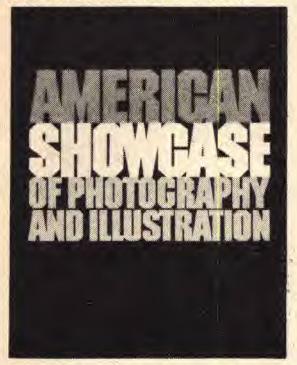
 # 205—Holidays



A Hart Picture Archives collection of public domain pictures of national and religious holiday festivities, scenes and paraphernalia. Large, easily reproducible pictures are printed on glossy coated paper. All are identified and the source is given. Indexed.

#205—80 pages. 9½ x 12½. $14.95

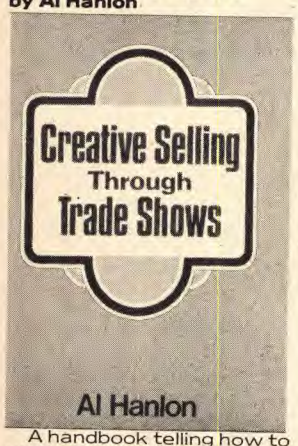
#207, 208—American Showcase of Photography and Illustrations Vol. 1.



This book is doubly exquisite. It's exquisite to look at and exquisitely useful. Designed by Herb Lubalin, 672 of its 730 photographs and illustrations are in full color,' all on glossy coated paper. Alphabetical index makes it easy to find the work of any of 163 artists or photographers. Photographers and artists are also listed by specialty and geographical regions served and addresses and phone numbers are given for all.

#207—cloth—$29.95.
#208—paper—$19.95.
226 pages. 9½ x 11¾.

#184—Creative Selling Through Trade Shows by Al Hanlon



A handbook telling how to use trade shows to boost sales volume. Covers suiting the exhibit to the show, setting sales objectives, increasing staff incentive, manning exhibits, booking orders, and creating exhibits that will attract attention and display the product effectively. #184—224 pages. 5½ x 8¼. $12.50.

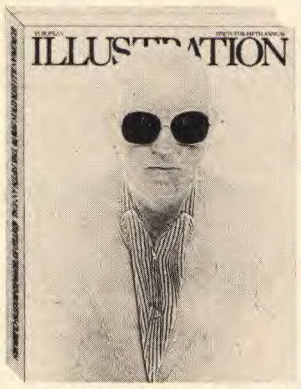
#226, 227—Bauhaus: Weiman, Dessau, Berlin, Chicago by Hans Wingler

This is truly the definitive work on the Bauhaus. It is a thoroughly researched and imaginatively presented report on one of the most important cultural forces of the 20th century. It is a most comprehensive collection of documents and pictures. Here is the history and record of the Bauhaus along with exciting pictorial coverage of its achievements in architecture, industrial design, typography, painting and drawing, stained glass, stage sets, advertising and much more. Here, too, are formal portraits of such Bauhaus masters as Gropius, Feininger, Kandinsky, Klee, Moholy-Nagy, Albers, Bayer, Breuer and Ludwig Mies Van der Rohe.

#226—608 pages. 8½ x 11. 200 documents. 800 illustrations. Paperbound. $17.50.

#227—Hardcover, boxed edition with 24 color plates. Published 1969. $100.00

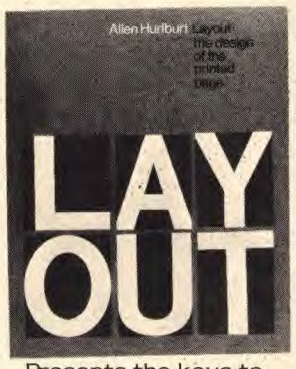
#221—European Illustration 78/79 Ed. Edward Booth-Clibborn



A showcase for today's leading European artists and illustrators. The hundreds of pieces shown were chosen by the European Illustration jury. Covers, editorial art, books, advertising, posters, design, film and unpublished work. Artists' addresses are listed.

#221—232 pages. 9 x 11. 60 pages in color. 500 illustrations. $47.50.

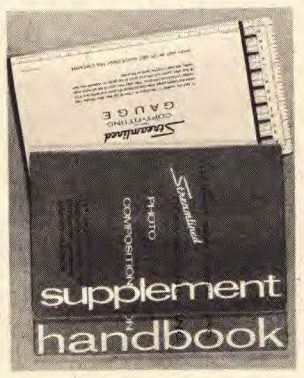
#179—Layout by Allen Hurlburt



Presents the keys to successful graphic design by tracing the history of 20th-century design, analyzing basic principles, explaining content of the printed page and the psychology of graphic communications. Deals with major art movements, ways of dividing space on the page, from the Golden Mean of Greece to Le Corbusier's modular system and the Swiss grid system. Relates content to photography, illustration, typography, and all to the communication's purpose and to achieving the desired response. A thoughtful and articulate analysis of applied graphics by a master practitioner.

#179—160 pages. 8½ x 10½. 200 illustrations. Bibliography. Index. $17.95.

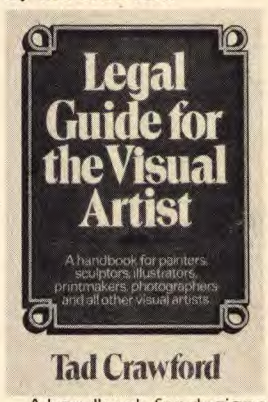
#199—Lee Streamlined Copyfitting by Arthur B. Lee



This updated version of a long established copy-fitting handbook alphabetically lists about 700 typefaces offered on the V-I-P, Linocomp, Linoterm, Compuwriter, Unisetter, EditWriter, Universal, Comp/Set and Quadritek machines. Copyfitting data for point sizes from 6-24 points are keyed to applicable scales on the accompanying plastic gauge. Explanatory text tells how to adjust for tighter than normal setting. Text also describes the salient features of each of the systems. This handbook supplements one covering the Alphatype, Linofilm, Fotosetter, Monophoto and Photo typesetters. The two books and the gauge are offered as a package. Table shows how to use system for newly issued faces.

#199—$15.00.

#185—Legal Guide for the Visual Artist by Tad Crawford



A handbook for designers, illustrators, photographers and other artists. Covers tax problems including deducting cost of working space and materials as well as the new copyright law, rights of the artist, sales problems, reproduction rights, leases, estate planning, donations to museums, contracts, artists groups, etc.

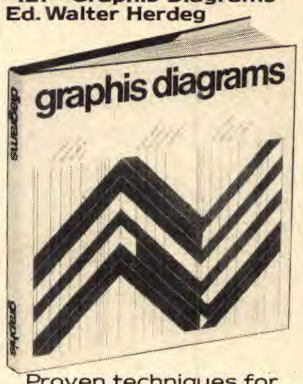
#185—288 pages. 6⅛ x 9¼. $10.95

 # 159—Pasteup by Rod von Uchelen

A how-to especially helpful to offices and personnel with duplicating and reproduction centers. Explains functions and mechanics of paste-up at three levels of complexity: office duplication, professional and art production. Includes basic data on tools, materials, methods, and what the artist needs to know about typography and printing processes and such special areas as assembly, markup, retouching and lettering.

#159—132 pages. 200 illustrations. 8½ x 9¼. $12.95.

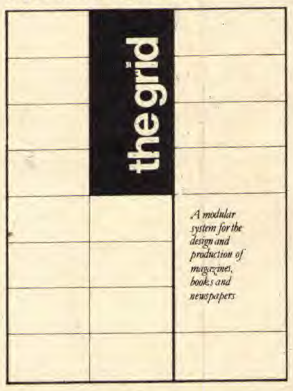
#121—Graphis Diagrams Ed. Walter Herdeg



Proven techniques for combining legibility of information with aesthetically satisfying solutions. Covers statistical, comparative diagrams such as charts, graphs, tables, flow diagrams, organization and time charts; diagrams visualizing functions; tabulations, timetables, etc.

#121—184 pages. 9¼ x 9⅜. $45.00.

 # 215—The Grid by Allen Hurlburt



The grid, a modular system used by graphic designers, is explained and illustrated by internationally renowned designer Allen Hurlburt. Mr. Hurlburt focuses on the application of the grid for the design and production of newspapers, magazines and books. The work of eighteen top designers is shown and analyzed. Superbly illustrated. Lucid text. Book includes a technical appendix on the latest hardware and a glossary of terms. Inspiring and useful to artists, teachers and students. 106 illustrations.

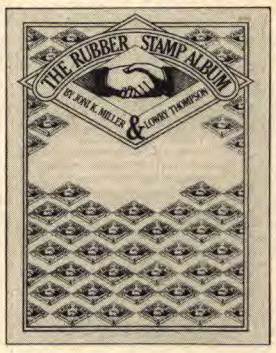
#215—96 pages. 9 x 12. $16.95.

 # 213—Illustrator Illustrated No. 1

This is a beautifully presented visual index to the work of hundreds of leading illustrators all over the world...from the best known, such as Milton Glaser and Seymour Chwast, to lesser-known illustrators representing a wide range of styles. Color and b/w pages show the work of the artist or studio represented and the address, phone, specialties, list of artists (if a studio) and the artists' representatives.

#213—350 pages. 8¾ x 12¾. $50.00.

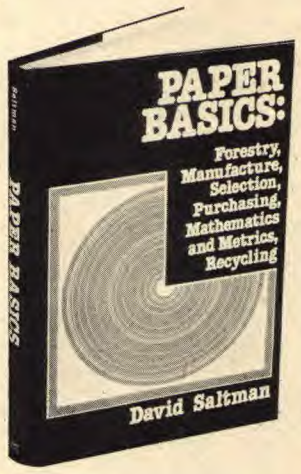
#229—Rubber Stamp Album by Joni Miller and Lowry Thompson



Here's everything you didn't know you wanted to know about rubber stamps. An imaginative and fun book on the craze of rubber stamps as art. The bold graphics, whimsical juxtapositions, delicate trimmings are here in their endless possibilities. This is at once a source book and a beginner's manual. It lists mail order supplies for more than 5000 designs and tells how to make one's own stamps inexpensively. It tells and shows how to decorate (or deface) almost anything with rubber stamps.

#229—216 pages. $12.50.

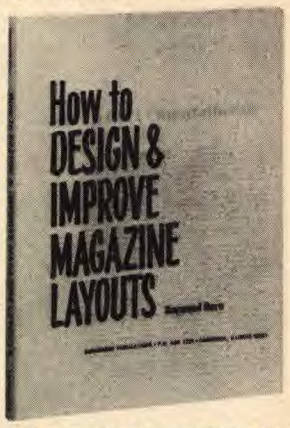
 # 216—Paper Basics by David Saltman



A readable, practical approach to understanding paper—where it comes from, how it is made, how best to use it for maximum efficiency. Book is for professionals in the graphic arts, is up to date and explains how paper is made and how its various characteristics are built in. Much data on paper mathematics, how to estimate, specify and buy. Includes charts, tables for calculating and for metric conversions. Recommends substitute grades when grade wanted is not available. A real handbook for buyers and specifiers. 108 illustrations.

#216—226 pages. 6 x 9. $10.95.

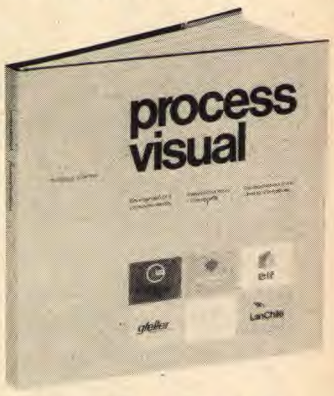
#232—How to Design and Improve Magazine Layouts by Raymond Dorn



A practical guide for the person concerned with designing or redesigning publications. Offers a myriad of solutions to a wide range of editorial design problems. Thoroughly illustrated. Its 35 chapters cover type, pictures, tools, procedures, design principles, creative thinking, trends and techniques and the many elements (contents, charts, etc.) that go into a magazine as well as different kinds of formats and ways to organize space.

#232—$19.50.

#219—Process Visual: Development of a Corporate Identity by Wolfgang Schmittel



Six well-known graphic designers and design teams each present their work for a major client. Book covers the fashioning and executing of the total corporate identity program including the drafting phases. The reader can follow a work from preliminary idea to finished design. A valuable, profusely illustrated information/idea source for marketing executives as well as for designers.

#219—200 pages. 10 x 9⅝. Over 1000 illustrations, many in full color. Beautifully printed. $67.60.

U&lc Book Shop
216 East 45th Street
New York, N.Y. 10017

Please enter my order for the books whose numbers are circled below:

103	121	132	156	157	158	159	172	179	184	185
197	199	205	206	207	208	213	214	215	216	219
220	221	222	223	224	225	226	227	228	229	230
	232									

Enclosed is my check for $_____. All orders will be shipped postpaid. No COD's. New York residents add sales tax. Shipments out of the United States, add 5%, payable in U.S. funds. Books are not on display at U&lc's offices.

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP_____

Please Print

THIS ARTICLE WAS SET IN ITC NEWTEXT

ITC Type Specimen Booklets and U&LC Back Copies for Sale

These handsomely designed, colorful ITC specimen booklets and back copies of U&lc are available for your personal use and collection. To obtain them, just complete this order form and mail it to us. All orders must be accompanied by a remittance. No CODs, or purchase orders without remittances, can be handled. Please make checks payable to ITC. **Only checks payable in U.S. funds will be accepted.**

International Typeface Corporation
216 East 45th Street, New York, N.Y. 10017

Name

Company

Title

Street Address

City

State Zip Code

Country

Qty.		Unit Price	Total
	ITC BOOKLETS:		
___	ITC American Typewriter	75c	___
___	ITC Avant Garde Gothic with Oblique	75c	___
___	ITC Avant Garde Gothic Condensed	75c	___
___	ITC Bauhaus	75c	___
___	ITC Benguiat	75c	___
___	ITC Benguiat Condensed	75c	___
___	ITC Bookman	75c	___
___	ITC Cheltenham	75c	___
___	ITC Clearface	75c	___
___	ITC Eras	75c	___
___	Friz Quadrata	75c	___
___	ITC Garamond & Condensed	75c	___
___	Italia	75c	___
___	ITC Kabel	75c	___
___	ITC Korinna with Kursiv	75c	___
___	ITC Lubalin Graph	75c	___
___	ITC Newtext	75c	___
___	ITC Quorum	75c	___
___	ITC Serif Gothic	75c	___
___	ITC Souvenir	75c	___
___	ITC Tiffany	75c	___
___	ITC Zapf Book	75c	___
___	ITC Zapf Dingbats	75c	___
___	ITC Zapf International	75c	___
	U&lc BACK COPIES:*		
___	U&lc, Vol. 1, No. 3	$1.50	___
___	U&lc, Vol. 2, No. 1	$1.50	___
___	U&lc, Vol. 2, No. 2	$1.50	___
___	U&lc, Vol. 2, No. 3	$1.50	___
___	U&lc, Vol. 3, No. 2	$1.50	___
___	U&lc, Vol. 3, No. 4	$1.50	___
___	U&lc, Vol. 4, No. 1	$1.50	___
___	U&lc, Vol. 4, No. 2	$1.50	___
___	U&lc, Vol. 4, No. 3**	$1.50	___
___	U&lc, Vol. 4, No. 4**	$1.50	___
___	U&lc, Vol. 5, No. 1**	$1.50	___
___	U&lc, Vol. 5, No. 3	$1.50	___
___	U&lc, Vol. 5, No. 4	$1.50	___
		Total order	___
		Add postage for booklets only	.50
		N.Y. residents add state sales tax	___
		Remittance, in U.S. funds, enclosed	___

*Outside U.S. $2.50 per copy.
**Outside U.S. $4.00 per copy
Remittance must be in U.S. funds

MOVING? CHANGE OF ADDRESS:
SEND THIS LABEL (OR COPY OF IT) WITH YOUR CORRECTIONS TO: **U&LC 216 EAST 45 STREET NEW YORK N.Y. 10017**